



## RCM WIND ORCHESTRA: CINEMATIC FANFARES

Thursday 21 September 2023

6pm | Amaryllis Fleming Concert Hall

David Gordon-Shute conductor

Connor Gingell tuba

RCM Wind Orchestra



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Thursday 21 September 2023, 6pm | Amaryllis Fleming Concert Hall

**David Gordon-Shute** conductor

**Connor Gingell** tuba

**RCM Wind Orchestra**

<b>I Holst</b> (1907–1984)	Iken Fanfare	4'
<b>Anthony Barfield (arr Christian Paarup)</b> (b 1983)	Dreamcatcher (UK premiere)	7'
<b>Bruce Broughton</b> (b 1945)	Tuba Concerto <i>i Allegro moderato</i> <i>ii Aria: Andante moderato</i> <i>iii Allegro leggiero</i>	11'
<b>Jennifer Higdon</b> (b 1962)	Kelly's Field	7'
<b>Peter Graham</b> (b 1958)	Metropolis 1927	15'

The RCM Wind Orchestra opens the autumn season with a programme rooted in popular culture. It is joined for the first time by founder of the acclaimed Onyx Brass, David Gordon-Shute.

British composer Imogen Holst worked with Herbert Howells before studying with George Dyson, Gordon Jacob and Ralph Vaughan Williams at the RCM. She gained several awards for composition and a traveling scholarship on leaving the College in 1930. Her opening fanfare is a rarely performed piece composed in 1972 for a school wind band.

Listen for subtle R'n'B influences in *Dreamcatcher* by American composer Anthony Barfield – also a producer for renowned hip-hop artists. RCM musician Connor Gingell performs another American composition, this time by Bruce Broughton. The concerto presents the soloist with an array of technical challenges showcasing their skill.

Jennifer Higdon's lively tribute to honour her former teacher and bandmaster Mark Kelly was commissioned because of the significant contribution he made to the fields of wind ensemble performance and music education. Jennifer said 'I felt that a tapestry of playful gestures and bold statements would most accurately reflect his knowledge and gifts ... To this day, when I write music, I recall the thrill of the sound of an ensemble coming together to communicate through the power of music.... Only a profound musician such as he can create such distinct memories'.

One of the leading brass band composers of his generation, Peter Graham takes inspiration from the dystopian beauty of Fritz Lang's 1927 science fiction epic *Metropolis*. Set in a future dystopian world, the film introduces the viewer to two contrasting communities: those above ground live a life of privilege and are served by the underground workers who maintain and operate machines which provide the city's power. The music reflects Peter Graham's musical responses to Lang's 'noirish visual style and set designs – the brooding machine rooms, the decadent nightclubs, the gothic cathedral and so on – paradoxically a world of terrifying beauty'.

## David Gordon-Shute

David Gordon-Shute trained at the Guildhall School of Music and Drama, Cambridge University and the Royal Academy of Music. Through the fantastic experiences of the National Youth Orchestra of Great Britain (NYO) and the European Union Youth Orchestra came a passion for music: both playing and teaching. In 1993 he founded Onyx Brass. After many years freelancing with London orchestras including the London Symphony Orchestra, Orchestra of the Royal Opera House and the BBC orchestras, David also enjoyed playing on various film soundtracks including *The Two Towers* and *Zero Dark Thirty*. David has been the tuba teacher at Eton College since 2001 and Head of Brass since 2009. In 2003, he was appointed Principal Tuba of the Royal Ballet Sinfonia. In addition, he has coached the tuba section of the NYO, the brass section of the Herts County Youth Orchestra and given masterclasses all over the world with Onyx Brass including the Juilliard School in New York and the National Conservatory of Portugal in Lisbon. At Eton College, David co-directs the Symphonic Wind Band and since 2017 has been Musical Director to Symphonic Winds of Cardiff University. Since 2018 David has conducted the Symphonic Wind Band of Royal Birmingham Conservatoire. David began working with Ealing Wind Orchestra this year.

## Connor Gingell

Born in Bolton, Connor Gingell began playing the tuba at the age of eleven. He is currently a Micheal Quinn Scholarship holder studying at the RCM with Peter Smith, Daniel Trodden and James Buckle. He has worked with professional orchestras throughout the UK. He is currently a London Symphony Orchestra Conservatoire Scholar and is the tuba player on both the Orpheus Sinfonia foundation programme and the London Philharmonic Orchestra Foyle Future Firsts programme. He has previously taken part in schemes with the BBC Symphony Orchestra, English National Opera and London Sinfonietta. At the RCM he has won the solo tuba prize four times, the brass chamber prize on two occasions and has also been a finalist in the Concerto Competition.

## RCM Wind Orchestra

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Recent performances include works by Vaughan Williams, John Adams and Horowitz. The orchestra has also released a Naxos recording of the works of John Philip Sousa. Conductors have included Natalia Luis-Bassa, Philippe Bernold and Ryan Bancroft. Many RCM concerts are also broadcast live and on demand to an international audience online. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Flute**

*Ivan Lazebnyi*  
Margot Pommellet  
Caroline Wang  
Viviane Ghlingo  
Samuel Finch (picc)

**Oboe**

*Wai Sum Leung*  
Becky Pughe  
Patricia Gomes (E flat)

**Clarinet**

*Max Ip*  
Connor Hargraeves  
Lily Hesper-Dugdale  
Sydney Minor  
Ming Ma  
Ricky Ng  
Catrin Davies (E flat)  
Siena Barr (alto)  
Hannah Shimwell (bass)

**Bassoon**

*Phoebe Masters*  
Yihang Hu  
Joe Lyndley (contra)

**Saxophone**

*Katie Bunney* (sop & alto)  
Leopoldo Mugnai (alto)  
Matthew Stringer (alto)  
Maya Mitra (alto)  
Lucia Breslin (tenor)  
Emilija Auskalnyte (bari)

**Horn**

*Alexander Harris*  
Oscar Horan  
Amelia Lawson  
Elias Giulivi  
Hannah Spry

**Trumpet**

*Callum Robb*  
*Ed Smith*  
Isaac Holt  
Stone Tung

**Trombone**

*Jamie Tweed*  
Edward Simons  
Adam Milum (bass)

**Euphonium**

*Milly Deering*  
Max Pritchard

**Tuba**

*Nathan Mansell*  
Sunny Anderson

**Double Bass**

Ben Fosker

**Timpani**

Kian Hsu

**Percussion**

*Matthew Kosciecha*  
Hoi Yin Ng  
Guy Cortie  
Sophie Stevenson  
Beste Gurkey

**Harp**

Caterina Nevi

**Piano/Celeste**

Max Hui

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## ORCHESTRAL MASTERWORKS: CELEBRATING DISNEY

Thursday 5 October 2023, 6pm | Amaryllis Fleming Concert Hall

**Ben Palmer** conductor

**RCM Philharmonic**

**Alan Menken** Overture from *Beauty and the Beast*

**Alan Menken** *Aladdin* Orchestral Suite

**Randy Newman** *Toy Story* Suite

**Michael Giacchino** *Ratatouille* Suite

**Michael Giacchino** The Incredits from *The Incredibles*

**Michael Giacchino** *Up* Suite (or *Married Life*)

Celebrate 100 years of the legendary Walt Disney Studios with orchestral selections from beloved movies.

With unlikely friendships, daring adventures and tender love stories – Disney and Pixar have created some of the most iconic films of all time. In this feel-good, nostalgic programme, hear renditions of classic scores and songs such as *You've Got a Friend in Me*, *A Whole New World* and the moving opening sequence to *Up*.

Tickets: £8, £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSIC IN THE MUSEUM

Friday 22 September, 12.30pm

Museum Gallery

<b>R Sainz de la Maza</b> (1896–1981)	Rondeña	4'
<b>E Sainz de la Maza</b> (1903–1982)	Campañas del Alba	4'
<b>Turina</b> (1882–1949)	Sevillana	7'
<b>Piazzolla</b> (1921–1992)	Las cuatro estaciones porteñas iii <i>Invierno Porteño</i> iv <i>Primavera Porteña</i>	14'
<b>Tarrega</b> (1852 – 1909)	Capricho Árabe	6'
<b>Rodrigo</b> (1901–1999)	Invocacion y Danza	9'
<b>Tarrega</b>	Variaciones sobre 'El Carnaval de Venecia' de Paganini	9'
<b>Babadjanian</b> (1921–1983)	Melody & Humoresque	4'

**Arie Dakesian** Guitar

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 28 September, 6pm

Inner Parry Room

Repertoire to include:

**Debussy** Rhapsody for Alto Saxophone

**JS Bach** Toccata in E minor, BWV 914

**Scriabin** Etude op 42 no 5 Sonata 2

**Albeniz** Sevilla from Suite Espagnole

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk).



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## RCM AT ST. MARY ABBOTS

Friday 22 September, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Shostakovich</b> (1906–1975)	Cello Sonata in D minor op 40 <i>i Allegro non troppo</i>	10'
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**Carys Underwood** Cello  
**Archie Bonham** Piano

<b>Franck</b> (1822–1890)	Prélude, Fugue et Variation, op 18	11'
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<b>Debussy</b> (1862–1918)	Préludes Book 1 <i>vii Ce qu'a vu le vent d'Ouest</i>	4'
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**Mariam Loladze-Meredith** Piano

<b>Bridge</b> (1879–1941)	Sonata for Piano and Cello <i>i Allegro ben moderato</i> <i>ii Adagio ma non troppo - Molto allegro e agitato</i>	21'
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**Layla Ballard** Cello  
**Archie Bonham** Piano

## Upcoming Events

### RCM CHAMBER MUSIC: CHAMBER ELEVENSES

Wednesday 27 September, 11am

Performance Hall

Repertoire to include:

**JS Bach** Toccata in E minor BWV 914

**JS Bach** Cello Suite no 3

**Scarlatti** Sonata in B minor, K27

**Debussy** Etude no 11

**Albeniz** Lavapiés

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

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# RCM AT ST. MARY ABBOTS

Friday 23 September, 1pm

*London*

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<b>Gabrielli</b> (1851–c.1900)	Ricercar no 3	4'
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<b>Gabrielli</b> (1851–c.1900)	Ricercar no 4	6'
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**Pablo Tejedor Gutierrez** baroque cello

<b>JS Bach</b> (1685–1750)	Italian Concerto BWV 971	13'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Presto</i>	

<b>R Schumann</b> (1810–1856)	Arabesque in C major op 18	7'
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**Yuheng Huang** piano

<b>Hindemith</b> (1895–1963)	Cello Sonata op 25 no 3	10'
	<i>i Lebhaft, sehr markiert</i>	
	<i>ii Mäßig schnell, Gemächlich</i>	
	<i>iii Langsam</i>	
	<i>iv Lebhaftes Viertel</i>	
	<i>v Mäßig schnell</i>	

**Anna Crawford** cello

<b>Schubert</b> (1797–1828)	Sonata for Arpeggione and Piano	7'
	<i>i Allegro moderato</i>	

**Anna Crawford** cello  
**Rob Hao** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 29 September, 6pm

Performance Hall

Repertoire to include:

Jeanjean - Quartuor pour Saxophones

Taffanel - Wind Quintet in G minor

Spohr - Nonet op 31

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**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

# **MUSIC, MIGRATION AND MOBILITY**

Wednesday 27 September 7.30pm

Performance Hall



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## MUSIC, MIGRATION AND MOBILITY

Wednesday 27 September 7.30 pm Performance Hall

**Robert Kahn**                      Selections from Tagebuch im Tönen  
(1865–1951)

**Danny Driver** piano

**Ferdinand Rauter**                Engel Lund's book of Folk Songs  
(1902–1987)                      *Sinner Man*  
   *Ai ai, der Rebbe geit*

**Peter Gellhorn**                  Autumn  
(1912–2004)

**Ellen Pearson** mezzo soprano **Francesca Lauri** piano

**Hans Gál**                          Three songs from the Internment Revue 'What  
(1890–1987)                      a Life!', Isle of Man, 1940  
   *The Barbed Wire Song*  
   *The Double Bed Song*  
   *Keep Fit*

**Karl Rankl**                        From the collection op 8  
(1898–1968)                      *In Exile*

**Ralph**                                Songs of Travel  
**Vaughan Williams**              *Whither must I wonder*  
(1872–1958)

**Sam Harris** tenor **Archie Bonham** piano

**Franz Reizenstein**                Sonata in G sharp for Violin and Piano op 20  
(1911–1968)                      *i            Tranquillo*

**Emily Sun** violin **Danny Driver** piano

**Hans Gál** Two Scottish Rhapsodies for Cello and Piano

**Gemma Rosefield** cello **Danny Driver** piano

## Interval

**Erika Fox** Malinconia-Militare  
(b 1936)

**Emily Sun** violin **Clem Pickering** viola **Gemma Rosefield** cello **Danny Driver** piano

**Egon Wellesz** Three Songs for Baritone  
(1885–1974) *Ah, Fading Joy*  
*The Poet and the Day*

**Sam Hird** bass-baritone **Archie Bonham** piano

**Benjamin Britten** Hölderlin Fragmente  
(1913–1976) *Heimat*  
*Sokrates und Alcibiades*

**Mátyás Seiber** Invocation  
(1905–1960)  
Shall I compare thee to a summer's day?

**Joseph Horowitz** Zum 11. März  
(1926–2022)

**Simon Brown** tenor **Francesca Lauri** piano

**Mátyás Seiber** Fantasia for Flute, Horn and String Quartet

**Michal Oren** conductor **Issy Haley-Porteous** flute **Tabitha Bolter** horn  
**Emily Sun** violin **Annisca Gybel** violin **Clem Pickering** viola **Gemma Rosefield** cello

With thanks to: **Matt Powell** video design **Sarah Whitfield** dramaturgy  
**Norbert Meyn** project curator.



## Music, Migration and Mobility

*Music, Migration and Mobility: The Legacy of Migrant Musicians from Nazi-Europe in Britain* is a performance-led and multi-disciplinary project that seeks to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) with approximately £900,000, it has brought together an international team of musicians, historians, musicologists, and geographers for one of the biggest practice-led research projects at the RCM to date.

From 2019 to 2023, the project team has studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s–1940s. The project also probes the practical challenges of performing and contextualising the largely unknown body of works by these musicians, doing so through a series of rehearsal workshops, public performances and recordings involving RCM musicians and staff.

An ambitious programme of archival research in the UK, Germany, Austria and on the Isle of Man has led to numerous research publications and the project's recent exhibition at the RCM Museum. This work aimed to shed new light on the experience of musical migrants and their contributions to national cultural renewal after the war. Based on the archival research, the project has created a series of online story maps that visualise where these musicians came from as well as where and with whom they worked.

A case study on the history of the Anglo-Austrian Music Society has already been published, another case study about the early years of the Dartington Summer School and work on a book about Mobility and Migration in the early years of Glyndebourne are in progress. Recordings have been made of works by Mátyás Seiber, Egon Wellesz, Hans Gál, Karl Rankl and Eric Sanders, and sheet music editions, repertoire guides, stories about individuals and institutions, and oral history interviews have been made available on the project's online resource on the RCM website: [www.rcm.ac.uk/singingasong](http://www.rcm.ac.uk/singingasong).

Core project team: Alison Garnham, Sarah Whitfield, Helen Kuby, Suresh Sekar (RCM), Peter Adey and Michael Holden (Royal Holloway University of London), Nils Grosch (University of Salzburg) Beth Snyder (RCM, now University of North Texas), Norbert Meyn (RCM, project lead). For team biographies and a blog about the project's work please see [www.musicmigrationmobility.com](http://www.musicmigrationmobility.com).

## Hans Gál

Having studied composition with Eusebius Mandyczewski in Vienna, Hans Gál went on to lecture at Vienna University for a decade from 1919. In his native Austria and in neighbouring Germany he was a successful composer, with many of his works for orchestra, opera, chamber groups and choir being widely performed. He became director of the Konservatorium Mainz in 1929 and returned to Vienna after being removed from his post by the Nazis in 1933. From there he was forced to emigrate in 1938, moving his family to the UK. Gál found employment in Edinburgh through the help of British musicologist Sir Donald Tovey. In 1940 he was interned as an 'enemy alien' in Huyton near Liverpool and on the Isle of Man, where he wrote his diary entitled *Musik hinter Stacheldraht* as well as the bilingual comic revue *What a Life!*. After the war he moved back to Edinburgh where he became a highly respected professor at the University. He continued to compose until his death in 1987 and wrote more than half of his oeuvre in the UK. His music has enjoyed renewed interest in recent years, and much of it has been recorded. Amongst some of his published monographs are those of Brahms, Wagner, Schubert and Verdi.

## Peter Gellhorn

Between the years of 1929–1934, Peter studied at Hochschule für Musik Berlin, receiving the institution's gold medal for outstanding achievement. A year after finishing his studies he was forced to emigrate to the UK where he became musical director at Toynbee Hall, East London until 1939. In 1940 he was interned, first in Warth Mills (Bury) and then on the Isle of Man, where he became engaged in musical activities and composed several pieces of music. After his release, he moved back to London where he worked as the répétiteur for Sadler's Wells Opera. He became a conductor at Covent Garden from 1946–1953, and répétiteur and chorus master at Glyndebourne Opera from 1954–1961. From 1961, Peter worked extensively as a chorus master at the BBC. Aside from working with singers, he was a highly respected teacher and enjoyed chamber music. His compositions and legacy were the subject of an AHRC-funded research project at the RCM in 2016.

## Robert Kahn

Robert Kahn had early success as a composer partially due to support from Joseph Joachim, Hans von Bülow, Clara Schumann and especially Johannes Brahms, who helped him considerably in Vienna in 1887. Having completed his studies, he became a répétiteur at Leipzig Opera and from 1893–1930 was a highly respected teacher at the Königlische Hochschule für Musik and the Akademie der Künste (The Prussian Academy of the Arts) in Berlin. As a pianist he partnered with some of the greatest performers of his time, including the baritone Johan Messchaert and the violinist Adolf Busch. Friendships connected Kahn with the poets Gerhard Hauptmann and Christian Morgenstern. As a composer of Lieder, chamber music and choral music, he was widely performed and published by major publishers until his vilification by the Nazis, who removed him from his position at the Akademie in 1934. In 1935 he began his extraordinary musical diary, the *Tagebuch in Tönen*, writing several short piano pieces per week. In 1939, when he was 73 years old, Robert Kahn and his wife Katharina emigrated to the UK, where he lived in Biddenden, Kent and Ashted, Surrey. Here he wrote the lion's share of his *Tagebuch*, which by the time of his death in 1951 amounted to 1160 pieces.

## Karl Rankl

The conductor and composer Karl Franz Rankl was born in Gaaden near Vienna. Between 1918–1921 he studied with Arnold Schoenberg and Anton Webern, and he was also a close friend of Hanns Eisler. From 1922–1925 Rankl was répétiteur and chorus master for Volksoper Vienna, he later worked as conductor and répétiteur at Liberec, Königsberg and finally at Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz from 1933–1937 and finally to Prague from 1937–1939.

In 1939 he emigrated to Bristol, UK, becoming interned as an 'enemy alien' on the Isle of Man in 1940. Rankl then worked principally on his compositions in Oxford until 1944 when he began conducting again at the BBC and with the London Philharmonic Orchestra. Between 1946 and 1952 he was Music Director of the Royal Opera House, conducted a complete Wagner *Ring* cycle as well as *Peter Grimes* by Benjamin Britten and the world premiere of *The Olympians* by Arthur Bliss.

In 1952 Rankl became Music Director of the Royal Scottish National Orchestra, moving to the Elizabethan Opera Company, Sydney in 1958 where he remained until 1960. He composed many orchestral works and Lieder as well the opera *Deirdre of the Sorrows*. Rankl died in 1968 in St Gilgen near Salzburg.

## **Ferdinand Rauter**

Ferdinand Rauter studied music and chemistry in Dresden from 1920.

In 1929 he formed a partnership with the Danish singer Engel Lund, who had grown up in Iceland and performed folk songs from all over the world in their original languages. Rauter wrote the accompaniments for these, and they performed them in hundreds of concerts in Britain and on several tours of Europe and the United States before and after the war.

Rauter came to live in Britain in 1929. He was interned as an 'enemy alien' on the Isle of Man in 1940 and co-founded the Refugee Musicians Committee (1941), the Austrian Musicians Group and the Anglo-Austrian Music Society.

Rauter gave frequent concerts at the National Gallery during the war and worked as a music therapist in Scotland from 1945–46. He made several recordings of songs with Engel Lund for the BBC and for EMI.

## **Franz Reizenstein**

Born to Jewish parents, Reizenstein studied piano with Leonid Kreutzer and composition with Paul Hindemith in Berlin between 1930 and 1934. In 1934, at the age of 23, he emigrated to England to escape Nazi persecution. Once in England he was able to continue his composition studies with Ralph Vaughan Williams at the RCM, and under his tutelage he began to incorporate English elements into his works. During this period Franz also acted as a pianist for the violin teacher Carl Flesch.

In 1940, after the start of the Second World War, he was interned as an 'enemy alien' on the Isle of Man. After his release he did war work for the railway, while playing concerts and making recordings as a pianist for the BBC. After the war he became a successful composer and performer, and worked as a piano professor at Royal Academy of Music between 1958–1968 and in Manchester at the Royal Northern College of Music between 1962–1968.

## Mátyás Seiber

Mátyás Seiber was born in Budapest in 1905. He learned instruments from an early age, and from the age of 14 he attended the Ferenc Liszt Conservatory where he studied cello with Adolf Schiffer and composition with Zoltán Kodály.

In 1925 he took up a position as a cellist on a cruise ship in the Americas where he became acquainted with jazz. Returning to Frankfurt, he became the director of the first jazz department in a German conservatoire (the Hoch conservatorium) from 1928–1933. His many successful works are characterised by 'a healthy disregard of genre limitations and national borders' (AVI music), comprising ballets, comic operas, chamber music, and film scores.

In 1930, Seiber began experimenting with the 12-tone composition technique and in 1935 he emigrated to the UK, working for the publisher Schott and as assistant to the composer and theorist Theodor Adorno. A versatile composer, he wrote both acclaimed chamber music and vocal music including the cycle *To Poetry* for the tenor Peter Pears, and the cantata *Ulysses* (1947).

Seiber was also in demand as a composer and arranger for films such as *Animal Farm* (1950). From 1942 Seiber was a composition teacher at Morley College in London. He was killed in a car accident in Kruger National Park in 1960 while on a lecture tour of South Africa.

## Egon Wellesz

Often called the 'forgotten modernist' (Michael Haas), Egon Wellesz was a renowned composer whose oeuvre spans from the innovative years in early 20th century Vienna, where he briefly studied with Arnold Schönberg, through modern European opera and ballet in the 1920s, to his 37 years in Oxford, where he wrote his cycle of nine symphonies, completed in 1971.

In parallel to his role as a composer, Wellesz was also hugely influential as a musicologist. He studied at Vienna University with Guido Adler and published his doctoral dissertation on Giuseppe Bonni. From 1911 he taught at Vienna University and the New Vienna Conservatoire. In 1921 he published a book about his teacher Arnold Schönberg. Wellesz also undertook extensive research in Byzantine music. In 1929 he became Professor of Musicology in Vienna and was awarded an Honorary Doctorate at Oxford University in 1932.

In 1938 he emigrated to the UK and began to work at Oxford University in 1939. He was interned on the Isle of Man in 1940, and after that remained in Oxford as a highly respected teacher until the end of his life.

## Erika Fox

Erika Fox was born in Vienna in 1936 and came to England as a war refugee. Her highly distinctive musical style is a result of a childhood suffused with music of Eastern European origin: Chassidic music, liturgical chant and modal ancient Eastern European melodies. Erika studied composition and piano at the RCM, first in the Junior Department in the late 1940s and then in the Senior College from 1954–1958. She continued her studies with Harrison Birtwistle and Jeremy Dale Roberts. She has a catalogue of 52 works, which display an affinity for the human voice.

In the 1970s, she was actively involved with the Fires of London, the Nash Ensemble, Dartington and the Society for the Promotion of New Music. From 1974–1994 her works were regularly performed at London's Southbank Centre, major festivals and have received broadcasts in the UK and abroad. *Shir*, for large ensemble was featured on television on Channel 4. Fox's critically acclaimed puppet opera, *The Bet* (1990) premiered at the Purcell Room and received over 100 performances. *Kaleidoscope* won the 1983 Finzi Award and her chamber opera *The Dancer Hotoke* received an Olivier Award nomination.

In 1990, Fox accompanied John Cage to Paris and Strasbourg and took part in his *Européras 1 and 2*, commissioned by the Almeida Festival. Fox has been commissioned by festivals including Vale of Glamorgan, Cheltenham, the Festival of Women Composers in Berlin and Amsterdam, Leamington, Almeida, and Sonorities in Belfast. Her work has been performed by Lontano, New Music Players, Contrapuncti, Chamber Domaine, Gemini, and the Feinstein Quartet.

Her piano concerto, commissioned by the BBC Scottish Symphony Orchestra, received its world premiere in January 2022 in Glasgow.

## Joseph Horovitz

Joseph Horovitz was born in Vienna in 1926 and settled in England in 1938. He read music at New College, Oxford, and while an undergraduate served in the Army Education Corps, giving lectures and piano recitals to the forces. After completing BMus and MA degrees, he studied composition with Gordon Jacob at the RCM and for a further year in Paris with Nadia Boulanger.

In 1950 he became Music Director at the Bristol Old Vic. This gave him experience working in the theatre and led to his writing 16 ballets, including *Alice in Wonderland*, and two one-act operas, *The Dumb Wife* (libretto by Peter Shaffer) and *Gentleman's Island* (libretto by Gordon Snell).

He was a prolific composer, writing for a wide range of groups and occasions. He left us nine concertos and other orchestral works, oratorios and choral works (including *Captain Noah and His Floating Zoo*), chamber music (including five string quartets and works for wind and brass ensembles), several Son et lumière and over 70 television scores.

In 1961 he returned to the RCM as a professor of composition, a post he held until 2017. In 1995 he set up the Composition for Screen course. In 1981 he was awarded an FRCM and in 2017 an HonDMus.

In addition to composition and teaching he was on the Executive Council of the Performing Rights Society from 1969–96 and served as President of the International Council of Composers and Lyricists for eight years. Alongside his RCM awards, he also received a Commonwealth Medal for composition in 1959 and two Ivor Novello awards (in 1976 for *Captain Noah and His Floating Zoo* and in 1979 for the music to the TV programme *Lillie*). In 1996 he was awarded the Gold Order of Merit of Vienna and in 2019 he was elected to an Honorary Fellowship of New College, Oxford.

## UPCOMING EVENTS

### CHAMBER CONCERT WITH STEFAN DOHR

Friday 29 September, 2pm  
Performance Hall

Repertoire to include:

**Beethoven** Wind Octet in E flat major op 103

**R Strauss** Suite for 13 Winds in B flat major op 4

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## RCM CHAMBER MUSIC

Wednesday 27 September, 11pm

Performance Hall

<b>JS Bach</b> (1685–1750)	Bach Toccata in E minor BWV 914	8'
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**Huan Zhang** Piano

<b>JS Bach</b>	Cello Suite no 3 in C major	11'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	
	<i>vi Gigue</i>	

**Hannah Hoppmann** Cello

<b>Scarlatti</b> (1660–1725)	Sonata in B minor, K27	4'
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<b>Debussy</b> (1862–1918)	Etude no 11	7'
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**Grace Dong** Piano

<b>Albeniz</b> (1860–1909)	Lavapies	7'
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**Salvador Sanchez** Piano

<b>Chopin</b> (1810–1849)	Ballade no 4 op 52	11'
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**Mariam Loladze-Meredith** Piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 28 September, 6pm

Inner Parry Room

Repertoire to include:

**Debussy** Rhapsody for Alto Saxophone

**JS Bach** Toccata in E minor, BWV 914

**Scriabin** Etude op 42 no 5 Sonata 2

**Scriabin** Piano Sonata no 2 in G sharp minor

**Albeniz** Sevilla from Suite Espagnole

Tickets: Pay What You Can

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Programme details correct at time of going to print.

## RCM CHAMBER MUSIC

Thursday 28 September, 6pm

Inner Parry Room

**Debussy** Rhapsody for Alto Saxophone 10'  
(1862–1918)

**Rosemary Ball** Saxophone  
**Magdalene** Ho Piano

**JS Bach** Bach Toccata in E minor, BWV 914 8'  
(1685–1750)

**Huan Zhang** Piano

**Scriabin** Etude op 42 no 5 4'  
(1872–1915)

**Adrian Henke** Piano

**Scriabin** Piano Sonata no 2 in G sharp minor 12'  
(1872–1915)  
*i Andante*  
*ii Presto*

**Adrian Henke** Piano

**Albeniz** Suite Española 5'  
(1860–1909)  
*iii Sevilla*

**Tourist Quartet**

**Lydia Cochrane** soprano saxophone

**Maya Mitra** alto saxophone

**Alex Dani** tenor saxophone

**Lucia Breslin** baritone saxophone

## Upcoming Events

### CHAMBER CONCERT WITH STEFAN DOHR

Friday 29 September, 2pm

Performance Hall

Repertoire to include:

**Beethoven** Wind Octet in E flat major op 103

**R Strauss** Suite for 13 Winds in B flat major op 4

Tickets: Pay What You Can

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**R O Y A L**

**C O L L E G E**

**O F M U S I C**

*London*

# CHAMBER CONCERT WITH STEFAN DOHR

Friday 29 September, 2pm

Performance Hall

# CHAMBER CONCERT WITH STEFAN DOHR

Friday 29 September, 2pm | Performance Hall

<b>Beethoven</b> (1770–1827)	Wind Octet in E flat major op 103	24'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Menuetto</i>	
	<i>iv Presto</i>	

Lizzy Russell oboe  
Annabelle Pizzey oboe  
Stefan Dohr horn  
Jack Bradley-Buxton horn  
Lucia Porcedda clarinet  
Connor Hargreaves clarinet  
Siping Guo bassoon  
Joe Lyndley bassoon  
Jamie King contrabassoon

<b>R Strauss</b> (1864–1949)	Suite in B flat major op 4	23'
	<i>i Praeludium</i>	
	<i>ii Romanze</i>	
	<i>iii Gavotte</i>	
	<i>iv Introduction und Fuge</i>	

Anna Rogers flute  
Marley Dyer flute  
Lizzy Russell oboe  
Annabelle Pizzey oboe  
Lucia Porcedda clarinet  
Connor Hargreaves clarinet  
Stefan Dohr horn  
Jack Bradley-Buxton horn  
Lucas Boardman horn  
Derry Sowinski horn  
Siping Guo bassoon  
Joe Lyndley bassoon  
Jamie King contrabassoon

## Stefan Dohr

Proclaimed by the *New York Chronicle* as the 'king of his instrument', Stefan Dohr's perfect technique, pure intonation and beautifully articulated artistry are steadily making him a talking point internationally.

Stefan Dohr studied in Essen and Cologne and started his professional career at the age of 19 as principal horn of the Frankfurt Opera. He occupied the same position with the Bayreuth Festival Orchestra, the Orchestre Philharmonique de Nice and the Deutschen-Symphonie-Orchester Berlin. He has been the principal horn of the Berlin Philharmonic since 1993.

As a soloist Stefan Dohr has worked with many celebrated conductors, including Daniel Barenboim, Bernard Haitink, Christian Thielemann, Ingo Metzmacher and Daniel Harding as well as Claudio Abbado, who also invited him to appear as principal horn with the Lucerne Festival Orchestra. His engagements as a sought-after chamber musician include performances with his Philharmonic colleagues in various ensembles as well as with partners such as Maurizio Pollini, Lars Vogt, Kolja Blacher and Ian Bostridge. He is also a member of the Berlin Philharmonic Octet as well as the Ensemble Wien-Berlin. Stefan Dohr appears regularly in international chamber music festivals and is invited to give masterclasses throughout the world.

As well as the solo repertoire of the classic and romantic period, such as the horn concertos of Mozart, Haydn and Strauss, Stefan Dohr's interest also lies in works by contemporary composers such as Ligeti, Knussen and Kirchner. He has had a number of pieces composed for him, such as the *montafon* concerto by Herbert Willi which he premiered in 2008, and a horn concerto by Johannes Wallmann, premiered in 2010. The Japanese composer Toshio Hosokawa created *Moment of Blossoming* for horn and orchestra for him and in February 2011, Stefan Dohr gave its world premiere with the Berlin Philharmonic and Sir Simon Rattle. Another concert, dedicated to Stefan Dohr by German composer Wolfgang Rihm, had its world premiere at the Lucerne Festival 2014.

## RCM CHAMBER MUSIC

Tuesday 3 October 1.05pm

Recital Hall

Repertoire to include:

**Dvořák** Piano Trio no 4 op 90 'Dumky'

**Brahms** Clarinet Trio in A minor op 114

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## MUSIC IN THE MUSEUM

Friday 29 September, 12.30pm

Museum Gallery

**Mertz**  
(1806–1856)

Fantasie Hongroise

7'

**Yuting Wu** guitar

**Gabrielli**  
(1851–c.1900)

Seven Ricercari for Solo Cello

30'

**Eddie Mead** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 3 October, 1.05pm

#### Recital Hall

Repertoire to include:

**Dvořák** Piano trio op 4 op 90 'Dumky'

**Brahms** Clarinet Trio in A minor op 114

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## RCM AT ST. MARY ABBOTS

Friday 29 September, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Piazzolla</b> (1921–1992)	Las cuatro estaciones porteñas	12'
	<i>iii Invierno Porteño</i>	
	<i>iv Primavera Porteña</i>	

**Arie Dakesian** Guitar

<b>Beethoven</b> (1770–1827)	Piano Trio op 1 no 1 in E flat major	32'
	<i>i Allegro</i>	
	<i>ii Adagio cantabile</i>	
	<i>iii Scherzo allegro assai</i>	

**Abbie Chan** Violin  
**Peixuan Xie** Cello  
**Steven Yeung** Piano

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 3 October, 1.05pm

Recital Hall

Repertoire to include:

**Dvořák** Piano trio no 4 op 90 'Dumky'

**Brahms** Clarinet Trio in A minor op 114

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

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## RCM AT ST. MARY ABBOTS

Friday 30 September, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording, and commercial photography are not permitted without prior written permission.

**JS Bach**  
(1685–1750)

Solo Violin Sonata no 3 in C major BWV 1005 16'  
*i Adagio*  
*ii Fuga*

**Shoshanah Sievers** violin

**Mozart**  
(1756–1791)

Piano Sonata no 15 K 533 9'  
*i Allegro*

**Magdalene Ho** piano

**Beethoven**  
(1770–1827)

24 Variations on 'Venni Amore' by Righini 20'

**Djordje Radevski** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 04 October, 1.05pm

Performance Studio

Repertoire to include:

**Beethoven** Sonata for Violin and Piano no 5 in F major 'Spring'

**Mendelssohn** Violin Concerto in E minor op 64

**R Schumann** Cello Concerto in A minor op 129

**Cassado** Suite for Solo Cello

Tickets: Pay What You Can

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## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 2 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**Beethoven**  
(1770–1827)

Piano Sonata no 30 op 109 18'

- i Vivace ma non troppo - Adagio espressivo*
- ii Prestissimo*
- iii Gesangvoll, mit innigster Empfindung;  
Andante molto cantabile ed espressivo*

**Magdalene Ho** Piano

**Beethoven**  
(1770–1827)

Sonata for Piano and Cello no 3 in A major 16'

- i Allegro ma non tanto*

**Meg Allen** Cello  
**Magdalene Ho** Piano

**Brahms**  
(1833–1897)

F-A-E Sonata 6'

- iii Scherzo*

**Elif Cansever** Violin  
**Kumi Matsuo** Piano

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 3 October, 1.05pm

Recital Hall

Repertoire to include:

**Dvořák** Piano trio no 4 op 90 'Dumky'

**Brahms** Clarinet Trio in A minor op 114

Tickets: Pay What You Can

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## ROYAL COLLEGE OF MUSIC

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## RCM CHAMBER MUSIC

Tuesday 3 October, 1.05pm

Recital Hall

**Dvořák**  
(1841–1904)

Piano trio in E minor no 4 op 90 'Dumky' 17'

- i Lento Maestoso*
- ii Poco Adagio*
- iii Andante*

**Aida Trio**  
**Esther Zaglia** violin  
**Clelia Le Bret** cello  
**Sofia Medina** piano

**Brahms**  
(1833–1897)

Clarinet Trio in A minor op 114 25'

- i Allegro*
- ii Adagio*
- iii Andantino grazioso*
- iv Allegro*

**Ricky Ng** clarinet  
**Him Chan** cello  
**Jack Wong** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Wednesday 4 October, 6pm

Performance Hall

Repertoire to include:

**Chopin** Ballade no 4 in F minor op 52

**Fauré** Sonata for Violin and Piano no 1 in A major op 13

**Rachmaninoff** Variations on a theme by Corelli op 42

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.



## ORCHESTRAL MASTERWORKS: CELEBRATING DISNEY

Thursday 5 October 2023, 6pm

Amaryllis Fleming Concert Hall

Ben Palmer conductor

RCM Philharmonic



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## ORCHESTRAL MASTERWORKS: CELEBRATING DISNEY

Thursday 5 October 2023, 6pm | Amaryllis Fleming Concert Hall

**Ben Palmer** conductor  
**RCM Philharmonic**

<b>Alan Menken</b> (b 1949)	Beauty and the Beast (2017): Overture	4'
<b>Michael Giacchino</b> (b 1967)	Ratatouille: Suite & Savory	8'
<b>Michael Giacchino</b>	The Incredibles: The Incredits	3'
<b>Randy Newman</b> (b 1943)	Toy Story: Suite	14'
<b>Michael Giacchino</b>	Up: Married Life	5'
<b>Alan Menken / Tim Rice (arr John Glenesk Mortimer)</b> (b 1949 / b 1944)	Aladdin: Suite	10'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Celebrating 100 years of the legendary Walt Disney Studios, the RCM Philharmonic performs award winning music from some very memorable movies.

Legendary composer Alan Menken has written some of the most beloved songs and musical scores of our time, capturing the imagination of audiences worldwide. The orchestra opens with music from the Oscar-winning score *Beauty and the Beast*: A tale of a haughty prince who, along with his servants, falls under the spell of a wicked enchantress. The prince turns into the Beast with the spell only breaking when he learns to love and be loved by the village girl Belle. This overture includes melodies such as *Belle*, *Gaston*, and *Beauty and the Beast* and is influenced by an array of styles such as French impressionism, classical, Broadway, operetta and French music hall. In contrast, Menken's *Aladdin* is jazzy. The composer remarked 'We used a lot of Fats Waller...That became the pallet we drew on for Aladdin, with things both very Arabian and things very '30s and '40s jazz...'. As an audience we can all be uplifted by the 'shining, shimmering, splendid' music, and for those who have or may be inspired to watch the film it is important we acknowledge the controversial cultural and gender stereotyping that is not acceptable in today's society. Based on an Arabic folk tale from *One Thousand and One Nights*, the story concerns a young boy who finds a magic lamp, unleashes a genie and is granted three wishes.

Michael Giacchino's three scores begin with a rat named Remy who dreams of becoming a chef in Paris.... little does he know that people do not like rodents and certainly do not want food cooked by them! The film's director wanted Giacchino to 'express the taste of food with music'. The score contains several musical influences such as romanticism, classical, folk, pop and the sounds of a Parisian café.

The *Incredits* is a musical score cue played at the end of the film *The Incredibles*. This action-packed adventure is accompanied by a retro 1960s jazzy soundtrack reminiscent of James Bond. One fundamental message resonating through all Disney films is that everyone has special gifts and talents, and rather than hiding these you should be true to yourselves and be happy. Superheroes Mr Incredible and Elastigirl are forced to conceal their true identities and live a quiet life as Bob and Helen Parr, but when danger threatens the Earth, can these bygone Incredibles save the day?

Giacchino returned to Pixar to score its 2009 blockbuster *Up*. As a boy, Carl Fredricksen longed to explore the forbidden Paradise Falls in South America. Now a 78-year-old balloon salesman, he fulfils his dream. Tying thousands of balloons to his house, he flies away, inadvertently taking with him a stowaway Boy Scout named Russell. Michael Giacchino's Oscar-winning score is adventurous, poignant, and humorous. *Married Life* is the instrumental cue symbolising Carl's love and grief for his late wife Ellie. Here Giacchino employs thematic transformation by altering the main theme throughout, but without losing its essential identity.

What do toys do when people aren't around? The fun-packed animation *Toy Story* answers this question through the eyes of cowboy Woody, space ranger Buzz Lightyear, and a supporting cast of toys owned by a boy called Andy. This joyful suite includes Randy Newman's heartwarming song *You've got a friend in me* reflecting the friendship between the two main characters in times of difficulty. Through music, Newman brings to life the toys' misadventures with emotion, triumph, delight and....to infinity and beyond!

## **Ben Palmer**

Entering his seventh and final season as Chief Conductor of the Deutsche Philharmonie Merck, Ben Palmer is also Chief Conductor of Babylon Orchester Berlin, Principal Conductor of the Orchestra da Camera di Pordenone, and Artistic Director of Covent Garden Sinfonia.

The 2023/24 season includes debuts with the City of Birmingham Symphony Orchestra and the Philharmonia, and returns to the Aalborg Symphony Orchestra, Arctic Philharmonic, Hallé, Hofer Symphoniker, London Symphony Orchestra, Royal Liverpool Philharmonic, Royal Northern Sinfonia and Royal Scottish National Orchestra. Recent guest conducting engagements include Antwerp Symphony Orchestra, the BBC Scottish Symphony Orchestra at the BBC Proms (televised on BBC Two), Heidelberger Sinfoniker, Hong Kong Philharmonic, Manchester Camerata, Orchestre symphonique de Montréal, Royal Philharmonic Orchestra, Sinfonietta Riga and Zurich Chamber Orchestra, and recordings with the City of Prague Philharmonic, LSO, NDR Radiophilharmonie, and for 20th Century Fox, Hans Zimmer, and Bleeding Fingers Music, with the BBC National Orchestra of Wales. He can often be heard on BBC radio and television conducting the BBC Singers and the BBC Orchestras.

Personally authorised by John Williams to conduct his film scores in concert, and acclaimed by Hans Zimmer as 'a masterclass in conducting', he is one of the world's most sought-after specialists in conducting live to picture. With a repertoire of more than 50 films, ranging from fiendishly difficult silent movies such as *Metropolis* and *Modern Times* to the *Star Wars* films and *Harry Potter*, he appears regularly at venues such as the Royal Albert Hall, KKL Luzern and the Concertgebouw Amsterdam.

A trumpeter and composer by training, he studied at the University of Birmingham and the Royal Academy of Music. He continues to be in great demand as a composer, arranger and orchestrator, most notably for Sony Classical.

[www.benpalmer.net](http://www.benpalmer.net)  
@conductorben

## Royal College of Music

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The RCM would like to thank the following orchestral coaches:

Ben Palmer (tutti strings)  
Gabrielle Lester (tutti strings)  
Marie Lloyd (woodwind)  
Byron Fulcher (brass)  
David Hockings (percussion)



**Violin I**

*Ugne Zuklyte*  
 Bronte Vlashi  
 Natasha Sutanto  
 Zea Hunt  
 Alix Vaillot-Swarz  
 Molin Han  
 Theo Elwes  
 Zhi Hsuan Lim  
 Wai Ying Law  
 Shuyang Jia  
 Jane Park  
 Amber Correa  
 Kiana Chan  
 Maria Jaszewska

**Violin II**

*Eliza Nagle*  
 Sally Aiko Dando  
 Angelique Martinet  
 Anya Blue Robins  
 Huiduo Xu  
 Eldad Pavilcu  
 Leyth Elmani  
 Harry Nim  
 Chenmei Jiang  
 Gabriele Brasite  
 Mira Steenbrugge

**Viola**

*Scott Storey*  
 Joe Berry  
 Hattie Quick  
 Rebecca Marr  
 Aisha Goodman  
 Katharine Wing  
 Xinyue Kang  
 Summer Brooks  
 Anthony Ip  
 Shay Dyer

**Cello**

*Aoqing Yang*  
 Meg Allen  
 Astrid Munro  
 Ni Zhang  
 Alina Maries-Reim  
 Hannah Hoppman  
 James Dew  
 Jesse Yu  
 Radwan Chan  
 Ezra Escobar

**Double Bass**

*Daniil Margulis*  
 Sam Lee  
 Isabel Garcia Gonzalez  
 Jack Cherry  
 Evangeline Tang  
 Tom Morgan  
 Yijia Cui

**Flute**

*Leila Hooton*  
 Brioni Crowe  
 Hollie Tibbotts (pic)

**Oboe**

*Katherine Farnden*  
 Xinyu Cao  
 Cherry Kwan (cor)

**Clarinet**

*Jasper Perry*  
 Alice Dilley (E flat)  
 Connor Hargreaves (bass)

**Bassoon**

*William Hartley*  
 Liam Slabbert  
 Eva Serksnaite (contra)

**Saxophone**

*Maya Mitra* (alto/tenor)  
 Annabella Chenevix  
     Trench (tenor/bari)  
 Nicole Micheli (alto)  
 Oliver Lee (tenor)

**Guitar**

Mark Dangerfield (bass)  
 Jerome Ness

**Mandolin/Ukulele**

Tom Findlay

**Horn**

*Tabitha Bolter*  
 Oscar Horan  
 Henry Lok  
 Henry Hui  
 Elias Giuliani

**Trumpet**

*Callum Robb*  
*Joshua Cusworth*  
 Isaac Holt  
 Archie Musselwhite

**Trombone**

*Pau Hernandez Santamaria*  
 Edward Hyde  
 Andrew Wilson  
 Jonathan Lovatt (bass)

**Tuba**

Josh Allen

**Timpani**

Toril Azzalini

**Percussion**

*Isaac Harari*  
 Milligan Coles Power  
 Juho Hwang  
 Stan Talman  
 Sophie Stevenson

**Harp**

Tannaz Beigijounani

**Piano/Celeste**

Thomas Luke  
 Steven Yeung

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[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

### RCM SYMPHONY ORCHESTRA AND CHORUS

Thursday 26 & Friday 27 October 2023, 7.30pm | Amaryllis Fleming Concert Hall

#### Supported by ABO Sirens Fund

**Sir Andrew Davis** conductor

**David Horvat** violin

**Lexie Moon** soprano

**Mark Biggins** chorus master

**RCM Symphony Orchestra | RCM Chorus**

**Britten** Violin Concerto op 15

**L Boulanger** Psalm 130 Du fond de l'abîme

**Stravinsky** Symphonies d'instruments à vent

**Stravinsky** Symphonie de psaumes

Sir Andrew Davis, one of the UK's most celebrated conductors, leads a dramatic programme of lesser-performed 20th-century works. RCM Concerto Competition winner David Horvat illuminates Britten's virtuosic Violin Concerto, written at a time of impending war and reflecting the composer's stance as a pacifist. The full force of choir and orchestra are heard in Lili Boulanger's rarely performed psalm, *Out of the depths of the abyss*. Both turbulent and reflective, the composer dedicated the piece to her late father who died when she was just six. The programme culminates in Stravinsky's spiritual *Symphony of Psalms* – a work for chorus and a unique orchestral ensemble including two pianos, five flutes and lower strings.

The performance on Friday 27 October will be live-streamed to [www.rcm.ac.uk/live](http://www.rcm.ac.uk/live)

Tickets: £20, £15; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## RCM JAZZ ORCHESTRA: HISTORY OF THE JAZZ BAND

Thursday 5 October 2023, 7.30pm | Britten Theatre

Mark Armstrong director

RCM Jazz Orchestra



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Programme details correct at time of going to print.

# RCM JAZZ ORCHESTRA: HISTORY OF THE JAZZ BAND

Thursday 5 October 2023, 7.30pm | Britten Theatre

Supported by The Victor Ford Swale Jazz Fund

We are enormously grateful to the Foyle Foundation for their support of the Britten Theatre seating refurbishment.



## FOYLE FOUNDATION

**Mark Armstrong** director  
RCM Jazz Orchestra

**King Oliver / Louis Armstrong**  
(1881–1938 / 1901–1971)

Dippermouth Blues

**Duke Ellington / Bubber Miley**  
(1899–1974 / 1903–1932)

Black and Tan Fantasy

**Count Basie**  
(1904–1984)

One O'Clock Jump

**Duke Ellington**  
(1899–1974)

Ko-Ko

**Jerry Gray**  
(1915–1976)

A String of Pearls

**Charlie Barnet**  
(1913–1991)

Skyliner

**Benny Goodman / Edgar Sampson**  
(1909–1986 / 1907–1973)

Don't Be That Way

**Tadd Dameron**  
(1917–1965)

Cool Breeze

INTERVAL

**Neal Hefti**  
(1922–2008)

Fantail

**Jimmy Van Heusen / Johnny Burke (arr Bill Holman)**  
(1913–1990 / 1908–1964)

Polka Dots and Moonbeams

**Oliver Nelson**  
(1932–1975)

Stolen Moments

**Bob Mintzer**  
(b 1953)

Latin Dance

**Charles Mingus (arr Carla Bley)**  
(1922–1979)

Goodbye Pork Pie Hat

**Maria Schneider**  
(b 1960)

Hang Gliding

Hear one of the finest examples of the influence of blues in early jazz with King Oliver's and Louis Armstrong's *Dippermouth Blues*. Filled with collective improvisations, this up-tempo work was recorded in 1923 and is widely regarded as the foundation of recorded jazz. Alongside, enjoy performances of traditional, swing, bebop, hard bop, Latin, fusion and contemporary works, as the RCM Jazz Orchestra takes you on a journey of jazz band history.

## Mark Armstrong

Mark Armstrong is jazz professor at the RCM. He directs the RCM Big Band and RCM Jazz Orchestra which have performed in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording *The Calling* (2003) and *The Mighty Sas* (2006). Mark also played regularly with Stan Tracey; he recorded his final quintet album *The Flying Pig* (2013) and performed with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. He still performs regularly as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted Music Director Bill Ashton for 15 years before being appointed Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms, and at the London Jazz Festival from 2012–15. Mark also teaches trumpet at James Allen's Girls' School and works for the ABRSM as an examiner, presenter and moderator.

## RCM Jazz Orchestra

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

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**Saxophone**

*Lydia Cochrane* (alto)  
Rosemary Ball (alto)  
Ethan Townsend (tenor)  
Alex Dani (tenor)  
Maddie Wegg (bari)

**Trumpet**

*Euan Scott*  
Katie Bannister  
Eoin O’Gorman  
Ed Smith

**Trombones**

*James Parkinson*  
Ed Simons  
Bertie Beaman  
Max Pritchard  
Kieran Smith (bass)

**Drum Kit / Percussion**

*Charlie Payne*  
Guy Courtie

**Piano**

Lewis Isaacs

**Guitar**

Lucian Kolar

**Bass**

Sacha Bistany

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin Robertson (saxophone)  
Mark Armstrong (trumpet)  
Trevor Mires (trombone)  
Matt Skelton (rhythm)





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[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

### RCM BRASS ENSEMBLE: CUBAN FIRE!

Thursday 2 November 2023, 7.30pm | Amaryllis Fleming Concert Hall

**Mike Lovatt** director and trumpet

**RCM Brass Ensemble**

**May** Big Fat Brass (selection)

**Richards (arr Colin Skinner)** Cuban Fire Suite

Virtuoso trumpeter Mike Lovatt and the RCM Brass Ensemble present a fire-filled performance with an arrangement of Johnny Richards' 1956 influential Latin jazz suite *Cuban Fire*.

The work, originally written for the great Stan Kenton Orchestra, is now a tour de force for brass ensemble, jazz rhythm section and harp. Also on the programme are selections from the iconic 1958 album *Big Fat Brass* featuring Billy May's imaginative arrangements for big band brass.

*Supported by The Victor Ford Swale Jazz Fund*

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSIC IN THE MUSEUM

Friday 6 October, 12.30pm

Museum Gallery

<b>JS Bach</b> (1685–1750)	Cello Suite no 4 in E flat major BWV 1010 <i>ii Allemande</i> <i>iv Sarabande</i>	10'
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Lucas Robson cello

<b>JS Bach</b>	Violin Sonata no 2 in A minor BWV 1003 <i>iii Andante</i>	7'
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Ankits Tripathi violin

<b>Ponce</b> (1882–1948)	Sonata III <i>i Allegro Moderato</i>	6'
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Yuting Wu guitar

<b>JS Bach</b>	Violin Sonata no 1 in G minor BWV 1001 <i>i Adagio</i> <i>ii Fuga</i> <i>iii Siciliana</i> <i>iv Presto</i>	14'
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Elif Cansever violin

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 10 October, 1.05pm

Performance Studio

Repertoire to include:

**Ravel** Alborada del Gracioso

**Quilter** Songs of Sorrow, op 10

**Purcell** Sweeter Than Roses

**Bridge** Come to Me in My Dreams

**Dring** Four Night Songs

Tickets: Pay What You Can

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## RCM AT ST. MARY ABBOTS

Friday 6 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Scriabin</b> (1872–1915)	Fantasie in B minor op 28	10'
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**Giulia Toniolo** piano

<b>Chopin</b> (1810–1849)	Andante spianato and Grande Polonaise Brillante, op 22	16'
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**Xindi Zhu** piano

<b>Barbara Thompson</b> (1944–2022)	Saxophone Quartet no 3 'Body Language'	17'
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### **Tourist Quartet**

**Lydia Cochrane** soprano saxophone

**Maya Mitra** alto saxophone

**Matthew Stringer** tenor saxophone

**Lucia Breslin** baritone saxophone

## Upcoming Events

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## ROYAL COLLEGE OF MUSIC

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ROYAL

COLLEGE

OF MUSIC

*London*

## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Gamal Khamis *piano*

Saturday 7 October 2023, 3pm  
Performance Hall

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3.00	Michelle Wang <i>violin</i> (pupil of Hilary Sturt)	
	Bach Partita no 1 in B minor BWV1002 <i>i Allemande</i>	5'
3.15		
3.30		
3.40		
3.45		



- 4.00 Finn Kjaergaard *violin* (pupil of Christopher Hirons)  
Chausson Poeme 12'
- 4.15 Caia Harris *piano and violin* (pupil of Yoko Ono and Viktoria Grigoreva)  
Chopin Nocturne in C sharp minor op posth. 5'  
Mozart Violin Concerto no3 in G K216 i *Allegro + cadenza* 7'
- 4.30
- 4.45 Emilia Gahan *oboe* (pupil of Juliana Koch)  
Dutilleux Oboe Sonata ii *Scherzo* 4'
- 5.00 Jacqueline Yang *piano* (pupil of Yoko Ono)  
Debussy Reverie 5'  
Albeniz Rumbos de La Caleta *Malaguena no6* 4.5'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
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Miranda Francis *Head of Junior Programmes*  
John Mitchell *Performance Manager*  
Gill Redfern *Operations Manager*  
Molly Bevan *Administrative Coordinator*



# RCM AT ST. MARY ABBOTS

Friday 7 October, 1.05pm

*London*

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**Schubert**

(1797–1828)

Drei Klavierstücke, D 946

*no 1*

9'

**Paul Mnatsakanov** piano

**JS Bach**

(1685–1750)

Partita No 1 BWV 825

*i Prelude*

*ii Allemande*

*iii Courante*

*iv Sarabande*

*v Menuett I*

*vi Menuett II*

*vii Gigue*

18'

**Grace Dong** piano

**Barriere**

(1707–1747)

Sonata no 4 (Duet) in G major

*i Andante*

*ii Adagio*

*iii Allegro Prestissimo*

12'

**Dotzauer**

(1783–1860)

Sonata for two cellos op 103 no 1

*i Allegro*

*ii Andante*

*iii Rondo. Allegro*

12'

**Hannah Hoppmann** cello

**Alina Maries-Reim** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 11 October, 1.05pm

Performance Studio

Repertoire to include:

**Wagnein** Deux Mouvements

**Piazzolla** Histoire du Tango

**Brahms** Sonata for Viola and Piano op 120 no 1

**Rachmaninov** Prelude and Danse Orientale op 2 no 2

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## RCM CHAMBER MUSIC

Tuesday 10 October, 1.05pm

### Performance Studio

<b>Ravel</b> (1875–1937) <b>Radu Stoica</b> piano	Alborada del Gracioso	7'
<b>Stratton</b> (1928–2016) <b>Sunny Anderson</b> tuba	Won't he get lonely?	5'
<b>Quilter</b> (1877–1953)	Songs of Sorrow, op 10 ii <i>Passing Dreams</i>	3'
<b>Bridge</b> (1879–1941)	Come to Me in My Dreams	5'
<b>Dring</b> (1923–1977)	4 Night Songs iii <i>Through the Centuries</i>	4'
<b>Quilter</b>  <b>Josephine Shaw</b> soprano <b>Magdalene Ho</b> piano	Songs of Sorrow, op 10 i <i>A Coronal</i>	3'
<b>Liszt</b> (1811–1886) <b>Neo Hung</b> Piano	Variations on a theme by JS Bach s180	15'

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 12 October, 6pm

Performance Hall

Repertoire to include:

**Jessie Montgomery** Strum

**Mozart** Piano Trio in G major KV 564

**Mendelssohn** Piano Trio no 1 in D minor op 49

Tickets: Pay What You Can

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Programme details correct at time of going to print.

## RCM CHAMBER MUSIC

Thursday 12 October, 6pm

Performance Hall

Jessie Montgomery  
(b 1981)

Strum

7'

Seion Quartet  
Joe MacDonald violin  
Sally Aiko Dando violin  
Joe Berry viola  
Carys Underwood cello

Mozart  
(1756–1791)

Piano Trio in G major KV 564

17'

i *Allegro*  
ii *Larghetto*  
iii *Allegretto*

Abbie Chan violin  
Peixuan Xie cello  
Steven Yeung piano

Mendelssohn  
(1809–1847)

Piano Trio no 1 in D minor op 49

17'

i *Molto allegro ed agitato*  
ii *Andante con moto tranquillo*

Abrazo Trio  
Lily Harwood violin  
Emily Henderson cello  
Radu Stoica piano

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 17 October, 1.05pm

Carne Room

Repertoire to include:

**Glinka** The Lark

**Finn Mattingly** As Hydrangeas Bloom on Sediments of a Pastel Memory

**Mozart** String Quartet no 19 in C major

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## MUSIC IN THE MUSEUM

Friday 13 October, 12.30pm

Museum Gallery

**JS Bach**  
(1685–1750)

Sonata for Solo Violin no 2 in A minor BWV 1003 25'

- i* Grave
- ii* Fuga
- iii* Andante
- iv* Allegro

**Jordan Brooks** violin

**Nino Rota**  
(1911–1979)

Sarabande e Toccata 7'

**Tannaz Beigi Jouinani** harp

**Philidor**  
(1681–728)

Sonata in D minor 10'

- i* Lentement
- ii* Fugue
- iii* Courante
- iv* Gracieusement
- v* Fugue

**Robert Toguchi** recorder  
**Xavi Lowe** cello  
**Apolline Khou** organ

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 17 October, 1.05pm

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Repertoire to include:

**Glinka** The Lark

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**Mozart** String Quartet no 19 in C major

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<b>Brahms</b> (1833–1897)	Cello Sonata no 2 in F major op 99 <i>i Allegro vivace</i>	10'
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**Theodore Baujard** cello

<b>Mozart</b> (1756–1791)	Horn Trio k 407 <i>i Allegro</i> <i>ii Andante (after horn quintet)</i> <i>iii Rondo</i>	14'
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**FTL Trio**  
**Yaoqi Tang** horn  
**Hanji Fan** violin  
**Mengxue Liang** piano

<b>Rachmaninov</b> (1873–1943)	Sonata no 2 in B flat minor op 36 <i>i Allegro agitato</i> <i>ii Non allegro</i>	14'
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**Radu Stoica** piano

<b>Scriabin</b> (1872–1915)	Piano Sonata no 2 in G sharp minor <i>i Andante</i> <i>ii Presto</i>	11'
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<b>Chopin</b> (1810–1849)	Etude no 10 op 5	3'
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**Adrian Henke** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 17 October, 1.05pm

Carne Room

Repertoire to include:

**Glinka** The Lark (arr Balakirev)

**Finn Mattingly** As Hydrangeas Bloom on Sediments of a Pastel Memory

**Mozart** String quartet no 19 in C major K 465

Tickets: Pay What You Can

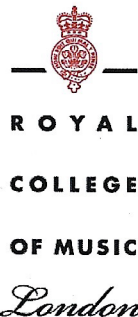
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**Junior Department  
Chamber Music Concert Auditions**

**Hilary Sturt**  
*Head of Chamber Music*

Saturday 14 October 2023, 3pm  
Performance Hall

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- 3.00 Piano Trio (Andrew Zolinsky *tutor*)  
Jerry Cui *piano* Michelle Wang *violin* Kalli Ziegler *cello*  
Mendelssohn Piano Trio no1 in D Minor op49  
*i Molto Allegro e agitato* 10'
- 3.15 String Quartet (Julia Wilson *tutor*)  
Rory Zweimueller, Natan Sarkar *violin*  
Imogen Bloom *viola* Anaiyah Kashim *cello*  
William Grant Still Danzas de Panama ii *Mejoranay Socavon* 4'
- 3.30 String Quartet (Pal Banda *tutor*)  
Anne-Mei Ong, Ellie McKenzie-Jones *violin*  
Sophia Gonzales Pereira *viola* Fernando Lee *cello*  
Lombardini String Quartet in B Flat i *Cantabile* 4'
- 3.45 Piano Trio (Neil Roxburgh *tutor*)  
Aurelia Walker *piano* Richard Eichhorst *violin* Madeleine Murray *cello*  
Turina Piano Trio no1 op35 ii *Thème et Variations* 8'

- 4.00 String Quartet (Amy Tress *tutor*)  
 Peter Ryan, Richard Eichhorst *violin*  
 Jamie Jones *viola* Madeleine Murray *cello*  
 Henriette Bosmans String Quartet iii *Allegro molto* 4.5'
- 4.15 String Quartet (Julia Wilson *tutor*)  
 Imogen Gray, Isabel Woolf *violin*  
 Izabella Ward *viola* Kalli Ziegler *cello*  
 Haydn String Quartet op76 no2 in D Minor Fifths i *Allegro* 6'
- 4.30 String Quartet (Stephanie Tress *tutor*)  
 Helena Landis, Shreya Grover *violin*  
 Inga De Vegvar *viola* Matty Oxtoby *cello*  
 John Metcalf Winter Journey from Towards Silence (2022) 4'  
 Jonathan Dove Quite Fast From Out Of Time (2001) 5'
- 4.45 Wind Quintet (Anna Hashimoto *tutor*)  
 Rachel Leary *flute* Lucy Palfrey *oboe* Leandra Li *clarinet*  
 Rachel Zhang *horn* Tebecca Tate *bassoon*  
 Arrieu Quintette en Ut i *Allegro* ii *Andante* v *Allegro Vivace* 8'
- 5.00 String Quartet (Hilary Sturt *tutor*)  
 Vivek Ramanan, Haolin Zhao *violin*  
 Jaren Ziegler *viola* Megan Clarke *cello*  
 Purcell Fantasia no6 (14 June 1680) 5'
-

Royal College of Music Junior Department,  
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*Miranda Francis Head of Junior Programmes*  
*John Mitchell Performance Manager*  
*Gill Redfern Operations Manager*  
*Molly Bevan Administrative Coordinator*



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Friday 14 October, 1.05pm

*London*

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**Rodney Bennett**  
(1936–2012)

Saxophone Quartet  
*i* *Vivo*  
*ii* *Andante lento*  
*iii* *Molto Allegro*

15'

**Astral Quartet**

Annabella Chenevix Trench saxophone  
Leopoldo Mugnai saxophone  
Oliver Lee saxophone  
Ethan Townsend saxophone

**Ravel**  
(1875–1937)

Gaspard de la nuit  
*i* *Ondine*

9'

**Gin Tsai** piano

**Chopin**  
(1810–1849)

Scherzo no 4 in E-Major op 54

12'

**Huan Zhang** piano

**Debussy**  
(1862–1918)

Cello Sonata  
*i* *Prologue*  
*ii* *Sérénade*  
*iii* *Finale*

12'

**Carys Underwood** cello  
**Archie Bonham** piano

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**Resonances**  
**FOR SIR GEORGE GILBERT SCOTT**  
**A CONTEMPORARY CONCERT**  
**Music composed & performed by**  
**Students from**  
**The Royal College of Music**  
reflecting the work of Sir George Gilbert Scott as part  
of our 150th Anniversary Celebrations  
**Thursday 27th October**  
**Tickets £12 6.30 pm**  
includes a glass of wine  
[www.stmaryabbots.org.uk/what-is-on](http://www.stmaryabbots.org.uk/what-is-on)

## RCM CHAMBER MUSIC

Tuesday 17 October, 1.05pm

Carne Room

<b>Fauré</b> (1845–1924)	Impromptu no 6 for harp op 86	8'
<b>Tannaz Beigi Jouinani</b> harp		
<b>Medtner</b> (1880–1951)	8 Pieces op 38 no 1 <i>i Sonata Reminiscenza</i>	15'
<b>Kiki Deng</b> piano		
<b>Finn Mattingly</b> (b 2004)	As Hydrangeas Bloom on Sediments of a Pastel Memory <i>i Meditation</i> <i>ii Halibut Point</i> <i>iii Cochecho Falls</i> <i>iv Meditation II</i> <i>v Isles of Shoals</i> <i>vi Marginal Way</i>	10'
<b>Adamo Duo</b> <b>Hannah Hoppmann</b> cello <b>Alina Maries-Reim</b> cello		
<b>JS Bach</b> (arr Wummer) (1685–1750)	15 Two Part Inventions <i>iv no 4</i> <i>xiii no 13</i> <i>xv no 15</i>	8'
<b>Viviane Ghiglino</b> flute <b>Lucy Rowan</b> flute		

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 19 October, 6pm

Inner Parry Room

Repertoire to include:

**Debussy** Ariettes oubliées L60

**C Schumann** Piano Trio in G minor op 17

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk).



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Programme details correct at time of going to print.

## RCM CHAMBER MUSIC

Thursday 19 October, 6pm

Inner Parry Room

<b>Liszt</b> (1811–1886) <b>Neo Hung</b> piano	Les jeux d’eaux à la Villa d’Este	7'
<b>Sobhan Afsarian</b> (b 1985)	Prelude 11	2'
<b>Scriabin</b> (1872–1915) <b>Xuanxin Chen</b> piano	Fantasy in B minor op 28	10'
<b>C Schumann</b> (1819–1896) <b>Maya de Souza</b> violin <b>Catherine Cotter</b> cello <b>Thomas Luke</b> piano	Piano Trio in G minor, op 17 <i>i Allegro Moderato</i> <i>ii Scherzo and trio</i> <i>iii Andante</i> <i>iv Allegretto</i>	28'

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 20 October, 12.30pm

Museum Gallery

Repertoire to include:

**JS Bach** Cello Suite no 6 in D major BWV 1012

**Vivaldi** Sonata

**Paganini** Caprice no 2

**Ethan Jankowski** Purgatorium

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## MUSIC IN THE MUSEUM

Friday 20 October, 12.30pm

Museum Gallery

<b>JS Bach</b> (1685–1750)	Cello Suite no 6 in D major BWV 1012 <i>i Prelude</i>	5'
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**Elizaveta Lessoun** cello

<b>Vivaldi</b> (1678–1741)	Cello Sonata 1 in B flat major (RV 47)	15'
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**Eddie Mead** cello  
**Apolline Khou** harpsichord

<b>Paganini</b> (1782–1840)	Caprice no 2	4'
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**Dorian Rambaud** violin

<b>Ethan Jankowski</b> (b 2000)	Purgatorium <i>i With Fervor</i> <i>ii Barren of Life</i> <i>iii Hellish Rumbling</i>	10'
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**Lucerna Quartet**  
**Sophia Elger** soprano saxophone  
**Rosemary Ball** alto saxophone  
**Nicole Micheli** tenor saxophone  
**Emilija Auskalnyte** baritone saxophone

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 27 October, 12.30pm

Museum Gallery

Repertoire to include:

**JS Bach** Sonata for violin solo no1 in G minor

**Dall'Abaco** Caprices for Solo Cello

**Paganini** Caprice no 4

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.





## **RCM WIND ENSEMBLE: BOHEMIA**

Friday 20 October 2023, 7.30pm

Amaryllis Fleming Concert Hall

Maximiliano Martín director and clarinet

Marie Lloyd director

## RCM WIND ENSEMBLE: BOHEMIA

Friday 20 October 2023, 7.30pm | Amaryllis Fleming Concert Hall

**Maximiliano Martín** director and clarinet

**Marie Lloyd** director

<b>Dvořák (arr Ashby Mayes)</b> (1841–1904)	Carnival Overture op 92	10'
<b>Gwydion Rhys</b> (b 2003)	Two Homages (world premiere) <i>i ... à G. L.</i> <i>ii ... à K. S.</i>	10'
<b>Peter Eötvös</b> (b 1944)	Lectures différentes <i>i Scène 1/A</i> <i>ii Scène 1/B lecture différente</i> <i>iii Scène 2/A</i> <i>iv Scène 2/B lecture différente</i>	13'
<b>Schulhoff</b> (1894–1942)	Die Wolkenpumpe op 40 <i>i Aus karaffen</i> <i>ii Das nackte körperlein</i> <i>iii Eitel ist</i> <i>iv Sterneminniger</i>	10'

## INTERVAL



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**Seiber**  
(1905–1960)

Serenade 17'  
*i Allegro moderato*  
*ii Lento*  
*iii Allegro vivace*

**Dvořák**

Serenade for Wind Instruments op 44 25'  
*i Moderato, quasi marcia*  
*ii Minuetto: Tempo di minuetto*  
*iii Andante con moto*  
*iv Finale: Allegro molto*

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.

The RCM Wind Ensemble explores music by composers with roots in the beautiful region of Bohemia – spanning present-day Czechia and Hungary – known for its vibrant folkloric traditions. To open the concert the ensemble performs RCM alumnus Ashby Mayes's arrangement of Dvořák's *Carnival Overture*. This was the second of three overtures the composer conceived originally as an orchestral triptych entitled *Nature, Life, and Love*.

RCM composer Gwydion Rhys was specially commissioned to write a work for this concert. Each of its two movements – played without a break – is a homage to a different composer, although without imitation of their styles. The first to György Ligeti whose centenary falls in 2023, and the second is a tribute-of-sorts to Kaija Saariaho who passed away in June 2023. The first homage contrasts energetic, slightly abrupt music for the flutes, oboes and clarinets with smooth, chorale-like material for the horns and bassoons. The second is a slow canon where each instrument enters with their own slightly different interpretation of the melodic line. Following a climax featuring the whole ensemble, the music gradually ebbs away to a quiet conclusion. This piece is dedicated to RCM horn player Derry Sowinski who originally suggested Gwydion write a piece for wind ensemble.

RCM saxophones take centre stage for Peter Eötvös *Lectures différentes*. Eötvös was inspired by actors rehearsing a scene in a play, each time the interpretation was completely different. Eötvös remarked 'My piece is going in that direction too'.

Erwin Schulhoff, a renowned pianist and composer during his lifetime, but long forgotten in the years after his death was influenced by aspects of the grotesque, satire and Dadaism (an art movement formed during the First World War in Zurich in reaction to the horrors of the war). *Die Wolkenpumpe* (The Cloud Pump) uses texts by the Dadaist lyricist Hans Arp.

Hungarian-born British composer Mátyás Seiber was influenced by a range of styles including Hungarian folk, jazz and serial music. He wrote the *Serenade* in 1925. Not long after its completion, Seiber entered the work into a competition in Budapest. Adjudicator Bartók was highly impressed by the composition, but the remainder of the panel disliked his 'progressive' musical tradition and barred a win for the composer. Bartók subsequently resigned from the jury in anger at the decision.

The concert concludes with another work by Dvořák. By 1878 the composer was in Vienna and having heard Mozart's Wind Serenade K 361, he wrote his own in just two weeks. Taking Mozart's piece as his model, he added parts for cello and double bass and used the key of D minor to create a serious, dramatic character.

## Maximiliano Martín

Spanish clarinettist Maximiliano Martín combines his position of Principal Clarinet of the Scottish Chamber Orchestra with solo, chamber music engagements and masterclasses all around the world. He has made his debut as a soloist and chamber musician in prestigious venues and concerts including the BBC Proms, Wigmore Hall, Library of Congress in Washington, Mozart Hall in Seoul, Laeiszhalle Hamburg in Germany, Durban City Hall in South Africa and Teatro Monumental in Madrid. Highlights have included concertos with the SCO, European Union Chamber Orchestra and Orquesta Filarmónica de Las Palmas de Gran Canaria. He performs regularly with the London Conchord Ensemble, the Doric and Casals string quartets, Francois Leleux, Pekka Kuusisto and Llyr Williams. He is one of the artistic directors of the La Villa de La Orotava Chamber Music Festival held every year in his hometown. Maximiliano Martín is a Buffet Crampon Artist and plays with Buffet Tosca Clarinets. He studied at the Conservatorio Superior de Musica in Tenerife, Barcelona School of Music and at the RCM, where he held the prestigious Wilkins-Mackerras Scholarship and graduated with distinction and the Frederick Thurston Prize. His teachers have included Joan Enric Lluna, Richard Hosford and Robert Hill. Martín was a prize-winner in the Howarth Clarinet Competition in London and at the Bristol Chamber Music International Competition.

## Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinettist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a broadcast of Mozart's *Gran Partita* on basset horn broadcast on BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

## Gwydion Rhys

Welsh musician Gwydion Rhys has been performing and composing music from an early age. Since September 2021, he has been pursuing a Bachelor of Music degree at the RCM as an RCM Scholar. He studies composition with Alison Kay and conducting with Toby Purser. Among his musical achievements to date are two composition prizes at the 2019 Chester Festival, a composition prize at the 2020 Bro Esceifiog Môn Eisteddfod, and winning the 2023 National Eisteddfod's Composition Medal. His musical tastes are wide-ranging, but he has a particular fondness for the music of composers such as Havergal Brian, Nikolai Medtner, Erich Korngold, Richard Rodney Bennett, James MacMillan and Thomas Adès. Recent projects include a saxophone concerto written for Rosemary Ball, and a short piano piece which is scheduled to be premiered in Rhyl in March 2024.

## Royal College of Music

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### Flute

*Laura Pakkel*

Ellen Buller

### Oboe

*Hannah Seymour*

Patricia Gomes

### Clarinet

*Maximiliano Martín*

*Emily Crook* (E flat)

Sydney Minor

### Bassoon

*Will Kidner*

Emily Ambrose

Phoebe Masters (contra)

### Saxophone

Leopoldo Mugnai (sop)

Oliver Lee (alto)

Annabella Chenevix Trench (tenor)

Ethan Townsend (bari)

### Horn

*David Wheeler*

Henry Lok

Yuie Zhao

Seb Barley

### Trumpet

Becky Strentz

### Percussion

*Stan Talman*

Sophie Stevenson

### Double Bass

Wilhelminah Findal-Fossmo

### Cello

Alexander Boyd-Bench

### Baritone

James Emerson

Personnel correct at the time of going to print.

Italics denote section principals.

## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## ELECTRONICS CONCERT: WITH MY EYES WIDE SHUT

Monday 23 October 2023, 6pm | Performance Hall

**Diana Salazar** curator

Programme to include:

**Jason Bolte** *With My Eyes Wide Shut*

**Sungji Hong** *Ekvallein*

**Álvarez** *Temazcal*

The use of electronics in composition has opened up a limitless world of sounds, explored in this programme curated by RCM Director of Programmes and electroacoustic composer Diana Salazar.

Hear the cinematic and ethereal sounds in Bolte's music contrasted by the colourful interplay of Hong's *Ekvallein*, where bass clarinet and electronics bounce off one another almost as if they were one instrument.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## RCM AT ST MARY ABBOTS

Friday 20 October, 1.05pm

St Mary Abbots Church

**Kaija Saariaho**  
(1952–2023)

Oi Kuu

7'

**Connor Hargreaves** clarinet  
**Him Chan** cello

**Liszt**  
(1811–1886)

Les Jeux d'eaux à la Villa d'Este

8'

**Neo Hung** piano

**Brahms**  
(1833–1897)

String Quartet no 2 in A minor op 51

32'

- i* *Allegro non troppo*
- ii* *Andante moderato*
- iii* *Quasi minuetto, moderato*
- iv* *Finale: Allegro non assai*

**Sonora Quartet**  
**Maria Noskova** violin  
**Emily St Clair** violin  
**Maya de Souza** viola  
**Alexander Boyd-Bench** cello

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 27 October, 12.30pm

Museum Gallery

Repertoire to include:

**JS Bach** Sonata for violin solo no1 in G minor

**Dall'Abaco** Caprices for Solo Cello

**Paganini** Caprice no 4

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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Programme details correct at time of going to print.



ROYAL  
COLLEGE  
OF MUSIC  
*London*

Junior Department  
Performers Platform

Gamal Khamis *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 21 October 2023, 3pm  
Recital Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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- 3.00 Duo (Gamal Khamis *tutor*)  
Eliza De Silva *violin* Hanhan Qu *piano*  
Franck Sonata for violin and piano in A major  
*i Allegretto ben moderato* 6'
- 3.15 Kazuki Kyo *violin* (pupil of Rodney Friend)  
Tchaikovsky Violin Concerto in D Major op 35 *iii Allegro vivacissimo* 10'
- 3.30 Alex Ceteanu *cello* (pupil of James halsey)  
Faure Elegie op24 7'
- 3.45 Ray-Chinh Le *cello* (pupil of Alexander Boyarsky)  
JC Bach Concerto in C minor 15'

- 4.00 Lucas Wan *piano*  
Chopin Scherzo no2 op31 10'
- 4.15 Iachlan Edwards *violin* (pupil of Mark Messenger)  
Tchaikovsky Violin Concerto in D major op35 i *Allegro moderato* 10'
- 4.30 Emily Elliott *cello* (pupil of Ariane Zandi)  
Bach Suite no3 BWV1009 iii *Courante* iv *Sarabande* vi *Gigue* 11'
- 4.45 String Quartet (Leandro Silvera *tutor*)  
Finn Kjaergaard & Chloe Zhou *violin*  
Jessica Elliott *viola* Gabriel Ward *cello*  
Beethoven String Quartet op18 no1 iv *Allegro* 6'
- 5.00 Richard Eichhorst *violin* (pupil of Juliet Hughes-Rees)  
Saint-Saens Concerto no3 op61 i *Allegro non troppo* 9'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Gill Redfern *Operations Manager*  
Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*



# RCM AT SAINT MARY ABBOTS

Friday 14 October, 1.05pm

*London*

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

**Rodney Bennett**  
(1936–2012)

Saxophone Quartet  
*i* *Vivo*  
*ii* *Andante lento*  
*iii* *Molto Allegro*

15'

## **Astral Quartet**

Annabella Chenevix Trench saxophone  
Leopoldo Mugnai saxophone  
Oliver Lee saxophone  
Ethan Townsend saxophone

**Ravel**  
(1875–1937)

Gaspard de la nuit  
*i* *Ondine*

9'

**Gin Tsai** piano

**Chopin**  
(1810–1849)

Scherzo no 4 in E-Major op 54

12'

**Huan Zhang** piano

**Debussy**  
(1862–1918)

Cello Sonata  
*i* *Prologue*  
*ii* *Sérénade*  
*iii* *Finale*

12'

**Carys Underwood** cello  
**Archie Bonham** piano

## ROYAL COLLEGE OF MUSIC

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**Resonances**  
**FOR SIR GEORGE GILBERT SCOTT**  
**A CONTEMPORARY CONCERT**  
**Music composed & performed by**  
**Students from**  
**The Royal College of Music**  
reflecting the work of Sir George Gilbert Scott as part  
of our 150th Anniversary Celebrations  
**Thursday 27th October**  
**Tickets £12 6.30 pm**  
includes a glass of wine  
[www.stmaryabbots.org.uk/what-is-on](http://www.stmaryabbots.org.uk/what-is-on)



## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 23 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Haydn</b> (1732–1809)	Cello concerto in D major <i>i Allegro Moderato</i>	13'
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**Elizaveta Lessoun** cello  
**Maximilian Maisky** piano

<b>Debussy</b> (1862–1918)	Suite bergamasque L 75 <i>iii Clair de Lune</i>	5'
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**Rieko Makita** Piano

<b>Liszt</b> (1811–1886)	Valle D'Obermann	15'
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**Adrian Henke** piano

<b>Mozart</b> (1756–1791)	Horn Trio K 407 <i>i Allegro</i> <i>ii Andante</i> <i>iii Rondo</i>	14'
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**FTL Trio**  
**Hanji Fan** violin  
**Yaoqi Tang** horn  
**Mengxue Liang** piano

## Upcoming Events

### ELECTRONICS CONCERT: WITH MY EYES WIDE SHUT

Monday 23 October, 6pm

Performance Hall

Repertoire to include:

**Sungji Hong** Ekvalllein

**Tymon Zgorzelski** Abattoir Noir

**Jason Bolte** With My Eyes Wide Shut

**Javier Álvarez** Temazcal

Tickets: £5

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## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM SCHOLARSHIPS

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**R O Y A L**

**COLLEGE**

**OF MUSIC**

*London*

**ELECTRONICS CONCERT:  
WITH MY EYES WIDE SHUT**

Monday 23 October, 6pm

Performance Hall



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Programme details correct at time of going to print.

# ELECTRONICS CONCERT: WITH MY EYES WIDE SHUT

Monday 23 October, 6pm, Performance Hall

**Diana Salazar** concert curator

<b>Sungji Hong</b> (b 1973)	Ekvallein	9'
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**Hannah Shimwell** bass clarinet

<b>Tymon Zgorzelski</b> (b 1999)	Abattoir Noir*	20'
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**Tymon Zgorzelski** fixed media

<b>Jason Bolte</b> (b 1976)	With My Eyes Wide Shut	9'
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**Connor Hargreaves** clarinet

<b>Álvarez Fuentes</b> (1956–2023)	Temazcal	9'
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**Milligan Power** maracas

\*Please note, the venue will have very limited lighting for this performance.

## Sungji Hong

Sungji Hong's compositions include works for solo instruments, orchestra, chorus, ballet and electroacoustic media with special interest on timbre and pre-determined pitch structures. Her musical language is colourful with a wealth of imagery and exquisite delicacy. Her honours include a Guggenheim Fellowship, a Charles Ives Fellowship from the American Academy of Arts and Letters, commissions from the Chicago Centre for Contemporary Composition at the University of Chicago, the Fromm Music Foundation at Harvard University, the National Flute Association, Texas Flute Society, Furman University Clarinet Ensemble, the MATA Festival, Lorelei Ensemble, the Tongyeong International Music Festival, Kumho Asiana Cultural Foundation, the Seoul Philharmonic Orchestra and Ensemble TIMF.

Her music has been performed by leading players and ensembles in over 47 countries and 236 cities, broadcast in more than 17 countries, and has been recorded and released on the Soundbrush, Elekramusic, Atoll, Dutton label and by ECM Records. Her music is published by Tetractys Publishing. She has been awarded prizes in numerous international competitions, along with the Christian Fellowship of Art Music Composers Scholarship, and the British Chevening Scholarship.

Her works have been performed internationally by ensembles including the Radio and Television Symphony Orchestra of Belgrade, the Orchestra of Slovenian National Theatre Opera and Ballet, the Thessaloniki State Symphony Orchestra, the Seoul Philharmonic Orchestra, the Suwon Philharmonic Orchestra, the Seinäjoki City Chamber Orchestra, the City of London Sinfonia, the Soloists of the Royal Opera House Covent Garden, Yeongnam Philharmonic Soloists, Seattle Pro Musica, Renaissance Voices, the BBC Singers, Trio Mediaeval, Kammerensemble Neue Musik Berlin, Juventas New Music Ensemble and many more.

Sungji Hong studied composition with Kyungsun Suh at the Hanyang University in Seoul and completed her MMus with Robert Saxton and Paul Patterson at the Royal Academy of Music in London. She completed her Ph.D. in composition with Thomas Simaku, John Stringer, and Nicola LeFanu at the University of York in the UK. She is an Assistant Professor of Music Composition at the University of North Texas.

## Tymon Zgorzelski

Tymon is an emerging composer from Poland. He has recently graduated from the RCM where he was taught principally by Jonathan Cole. Currently, he is the Student's Union President at RCM for academic years 22/23 and 23/24. Before his time at RCM, he studied Dalcroze Eurhythmics in the F Chopin State Music School in Warsaw and physics and maths in one of the best high schools in Poland. His music has been performed across London, including the Royal Academy of Art, Andrzej Panufnik's house, in Poland, the Orkney Islands, and the Czech Republic. Recent works include *Flights*, a fully staged chamber opera based on text by Nobel Prize-winning author Olga Tokarczuk, a cycle of *Inflorescences* for various string ensembles and *Headlines Dance in My Dreams* for electronics and a dancer, which was performed in March at the RCM. Moreover, Tymon's *Curiosity and the Cat* for solo clarinet won the Clarinet and Saxophone Society UK Composition Competition and was a compulsory piece in their Young Clarinetists' Competition.

*Abattoir Noir* is inspired by the historical past of an art gallery in Ostrava, Czech Republic, which used to be a slaughterhouse. It was premiered there in August 2023 during Ostrava Days Festival. The sounds used in the music are either samples of living beings or synths made to sound 'alive'. They are clicking, scratching, humming, digging and searching for something. The piece is toned down as the source of inspiration is something from the past long gone, and only a faint trace of it remains now.

## Jason Bolte

Jason Bolte is a composer and educator. He teaches music technology and composition at Montana State University where he is the Director of the School of Music. Jason earned a BM with an emphasis in Music Engineering Technology and a MM in Music Composition from Ball State University where he studied with Cleve Scott, Michael Pounds, Jody Nagel, Keith Kothman, Eleanor Trawick, and Ernesto Pellegrini. He holds a DMA in Music Composition from the University of Missouri - Kansas City Conservatory of Music and Dance, where he was a Chancellor's Doctoral Research Fellow, a Dean's Doctoral Fellow, and an Ovation Scholar. At UMKC, Jason studied with James Mobberley, Paul Rudy and Chen Yi.

Jason's music has been performed by Ensemble Dal Neinte, A/Tonal Ensemble, Maverick Ensemble, Elektramusic, junctQín, NewKeys, Alcome, and the NYU New Music Ensemble, among others. Jason's music has received awards and recognition from junctQín, the International Competition for Composers 'Città di Udine', ISCM Miami Section/World New Music Days, International Electroacoustic Music Contest – CEMVA, ETH Zurich Digital Arts Week Soundscape Competition, Music Teachers National Association/Missouri Music Teachers Association, International Society of Bassists Composition Competition, and ASCAP/SEAMUS Student Commission Competition. Jason's music explores the North American Mountain West, modular synthesis and live performance, intersections of music, art, and science, and other spaces he finds compelling. Jason's music is available on the New Focus, ABLAZE, Beneficence, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, SoundCrawl, and Miso Records labels.



## Javier Álvarez Fuentes

Javier Álvarez Fuentes was a musical composer, artistic creator, art promoter, professor and academic. He was born in Mexico City into a Yucatecan family of architects. He learned the clarinet and began composing at an early age, playing jazz and traditional music during his adolescence. The artistic, literary and musical effervescence of Mexico and his studies at the National Conservatory with his mentors Mario Lavista and Daniel Catán helped him quickly achieve recognition as an emerging composer in the early 1970s. Subsequently, he obtained various academic degrees abroad; at the University of Wisconsin, at the RCM studying with John Lambert, and at City University under the tutelage of Simon Emmerson.

During his career, Javier had a sustained and relevant teaching, academic and management activity that permeated the educational and cultural communities of the different places where he resided, particularly in the UK and in Mexico upon his return in 2005. His extensive catalogue of works includes concert, film and electroacoustic music. His work was commissioned and presented by organizations, ensembles and soloists inside and outside Mexico, such as ICTUS, London Sinfonietta, Ensemble Intercontemporain, Ensemble l'Itinéraire, Florent Jodelet, TM+, Vinko Globokar, Brodsky Quartet, Groupe de Recherches Musicales, Institut de Recherche et Coordination Acoustique/Musique and Centro Mexicano para la Música y las Artes Sonoras. His works have been performed by orchestras such as the Chicago Symphony, the French National Symphony, the Los Angeles, UNAM and Mexico City Philharmonic, and the Chicago, Mexico National, Yucatan and Mineria Symphonies, among others.

Javier received distinctions of great importance, among them the National Prize of Sciences and Arts, the Bellas Artes Medal, the Mozart Medal, the Mendelssohn Scholarship and the Prix Ars Electronica. He was a member of the Academy of Arts of Mexico, founding director of the Bachelor of Musical Arts of the Escuela Superior de Artes de Yucatán (ESAY), dean of the Conservatorio de las Rosas, and artistic advisor of the Morelia Music Festival. He was general director of the ESAY, and thanks to his management it became the Universidad de las Artes de Yucatán, with Javier as its first Dean. He passed away in Mérida, Yucatán in May 2023.

## **CHAMBER SPOTLIGHT: SOUNDS OF SOUTH AMERICA**

Wednesday 1 November 2023, 6pm with a Pre-concert talk at 5.15pm  
Performance Hall

**RCM musicians explore Bolivian Baroque music from the archives of the Chiquitos and Moxos peoples, in the first instalment of our Chamber Spotlight series exploring the music of South America.**

Professor Ashley Solomon and musicians from the Historical Performance Faculty present a programme from this unique archive in Bolivia from the time of the Jesuit occupation in the 17th and 18th centuries, including vocal and instrumental works that have never been performed in the UK.

Tickets: £5

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## **RCM SCHOLARSHIPS**

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## FAMILY CONCERT AND WORKSHOP

Thursday 26 October, 2pm

Performance Hall

<b>Chopin</b> (1810-1849)	Waltz in D flat major, op 64, no 1, 'Valse du petit chien'	2'
<b>Elgar</b> (1857-1934)	Variations for orchestra, op 36 XIV <i>Finale: Allegro, 'E.D.U.'</i>	7'
<b>Elgar</b>	Carillion, op 75	7'
Quoc Nguyen piano		
<b>Elgar</b>	Pleading, op 48 no 1	3'
Quoc Nguyen piano Gyaan Bhuyan voice		
<b>Elgar</b>	Selections from Cello Concerto in E minor, op 85	5'
Quoc Nguyen piano Alexander Boyd-Bench piano		
<b>Hasselmans</b> (1845-1912)	op 44, 'La Source'	5'
Rosie Gill harp		
<b>Saint-Saëns</b> (1835-1921)	Carnival of the Animals xiii <i>The Swan</i>	4'
Quoc Nguyen piano Alexander Boyd-Bench piano		
<b>Turtle Song Participants*</b>	Elgar's Map	3'
Quoc Nguyen piano Gyaan Bhuyan voice		

\*Turtle Song is a singing and song-writing project for people living with dementia and their carers, delivered by Turtle Key Arts, Royal College of Music and English Touring Opera. To find out more please email [sparks@rcm.ac.uk](mailto:sparks@rcm.ac.uk)



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## RCM SYMPHONY ORCHESTRA AND CHORUS

Thursday 26 October and  
Friday 27 October 2023, 7.30pm  
Amaryllis Fleming Concert Hall  
Sir Andrew Davis conductor  
David Horvat violin  
Alexandria Moon mezzo soprano  
Dafydd Jones tenor  
RCM Symphony Orchestra  
RCM Chorus

# RCM SYMPHONY ORCHESTRA AND CHORUS

Thursday 26 October and Friday 27 October 2023, 7.30pm  
Amaryllis Fleming Concert Hall

**Sir Andrew Davis** conductor  
**David Horvat** violin  
**Alexandria Moon** mezzo soprano  
**Dafydd Jones** tenor  
**Mark Biggins** chorus master  
**RCM Symphony Orchestra**  
**RCM Chorus**

<b>Britten</b> (1913–1976)	Violin Concerto op 15 <i>i Moderato con moto</i> <i>ii Vivace</i> <i>iii Passacaglia: Andante lento (un poco meno mosso)</i>	31'
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<b>L Boulanger</b> (1893–1918)	Psalm 130 Du fond de l'abîme	25'
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INTERVAL

<b>Stravinsky</b> (1882–1971)	Symphonies d'instruments à vent	12'
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<b>Stravinsky</b>	Symphonie de psaumes <i>i Exaudi orationem meam, Domine</i> <i>ii Expectans expectavi Dominum</i> <i>iii Alleluja, laudate Dominum</i>	21'
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The performance of L Boulanger's *Psalm 130 Du fond de l'abîme* is made possible with funding from the ABO Trust's Sirens programme, a ten-year initiative to support the performance and promotion of music by historical women composers.



The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sellout audiences. The size of the ensemble has enabled the choir to undertake a variety of largescale repertoire. These have included Thomas Zehetmair for Brahms' *Ein deutsches Requiem* and Adrian Partington for Vaughan Williams' *A Sea Symphony*.



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Sir Andrew Davis, one of the UK's most celebrated conductors, leads a dramatic programme of rarely performed 20th-century works.

RCM Concerto Competition winner David Horvat opens the concert with Britten's Violin Concerto, a work the composer dedicated to his former teacher at the RCM, Henry Boys. Britten had left England for America with his partner Peter Pears just prior to the outbreak of war in 1939. The work, written around this time, blends virtuosity, melancholy and lyricism, perhaps reflecting the composer's feelings towards wartime conflict, not just with Nazi Germany, but also the Spanish Civil War which had recently ended. Incidentally, the premiere performance was by Spanish virtuoso and friend of the composer Antonio Brosa, launching his career as an international soloist. Drawing inspiration from the concertos of Beethoven, the work's ominous timpani opening creates the feeling of an advancing threat and the third movement's *Passacaglia finale* is anguished and sorrowful. Our soloist David Horvat says, 'The ending of the concerto is my favourite section, functioning like a coda, where after a glorious finish, the music takes a darker turn and ends on a rather ambiguous note, an inconclusive feeling, like a sort of "to be continued"'. This concerto is full of emotion and story, and I hope to do it justice in this performance'.

Next we hear the full force of choir and orchestra in Lili Boulanger's *Out of the depths of the abyss*. The French composer was beset by ill health for most of her short life, but despite this she achieved much for French and international music. She was the first woman to win the prestigious Prix de Rome in 1913 and was highly respected by composers such as Fauré and Debussy. This choral work was dedicated to the memory of her 'cher Papa,' who had died when she was just six. She worked on it for almost eight years, completing it shortly before her tragic death aged 24. Set to a psalm of penitence, it invokes a call to God from the depths (the abyss) of human suffering. The national context in which it was written – covering the years of the First World War – suggests it may have reflected the horrors of this conflict. Emotional and dramatic, voices and instruments interweave in a blend of styles and textures. The haunting beginning with its rolling timpani and distorted harmonies reflect the abyss. By the end, the work has transformed into a feeling of hope with the entrance of the sopranos' 'My soul puts its hope in Yahweh'.

The programme culminates with two works by Stravinsky. *Symphonies d'instruments à vent* is scored for 24 woodwind and brass players and dedicated to the memory of Debussy, who died in 1918. The title uses the word 'symphony' in its original meaning of 'sounding together' rather than the symphonic form. Stravinsky constructed the piece in one movement, and in an innovative block structure, where each musical section has its own distinct harmony, rhythm and tempo.



The spiritual *Symphony of Psalms* is scored for chorus and a unique orchestral ensemble – woodwind, brass, two pianos, harp and lower strings only, with no violins, violas and clarinets. It was commissioned by conductor Sergei Koussevitzky for the 50th anniversary of the Boston Symphony Orchestra in 1930. Three years previously, the composer had returned to the Russian Orthodox faith after a long period of absence, so was this work an expression of Stravinsky's faith in God? Here Stravinsky sets three Latin texts from psalms 38, 49, and 150 as three movements played without a pause. Creating a distinctive relationship between the orchestra and chorus, Stravinsky remarked 'It is not a symphony in which I have included psalms to be sung. On the contrary, it is the singing of the psalms that I am symphonising'.

### **L Boulanger** Psalm 130 Du fond de l'abîme

*Du fond de l'abîme je t'invoque,  
lahvé Adonai.*

*Ecoute ma prière!*

*Que tes oreilles soient attentives*

*Aux accents de ma prière!*

From the depths of the abyss I invoke  
you, Yahweh Adonai.

Hear my prayer!

May your ears be attentive

To the sound of my prayer!

*Si tu prends garde aux péchés,*

*Qui donc pourra tenir, lahvé?*

*La clémence est en lahvé*

*Afin qu'on le révère.*

If you take our sins into consideration,  
Who can withstand them, Yahweh?

Mercy is in Yahweh

So that we revere him.

*Mon âme espère en lahvé,*

*J'espère, je compte sur sa parole*

*Plus que les guetteurs de la nuit*

*N'aspirent au matin.*

My soul places hope in Yahweh,

I hope, I count on his word

More than the watchers of the night

Long for the morning.

*Israël espère en lahvé,*

*Car en lahvé est la miséricorde.*

*Et l'abondance de la délivrance.*

Israel places hope in Yahweh,

For in Yahweh there is mercy.

And the abundance of deliverance.

*C'est lui qui délivrera Israël,*

*De toutes ses iniquités*

*En lahvé est la clémence.*

*Ah! lahvé Adonai.*

It is he who will deliver Israel,

Of all iniquities

In Yahweh there is clemency.

Ah! Yahweh Adonai.

## Stravinsky Symphonie de psaumes

*Exaudi orationem meam, Domine,  
et deprecationem meam: auribus  
percipe lacrimas meas.  
Ne sileas, quoniam advena ego sum  
apud te et peregrinus, sicut omnes  
patres mei.  
Remitte mihi ut refrigerer prius quam  
abeam et amplius non ero.*

*Expectans expectavi Dominum et  
intendit mihi.  
Et exaudivit preces meas et eduxit me  
de lacu miseriae et de luto faecis.  
Et statuit super petram pedes meos  
et direxit gressus meos.  
Et inmisit in os meum canticum novum  
carmen Deo nostro.  
Videbunt multi et timebunt et sperabunt  
in Domino*

*Alleluia.  
Laudate Dominum in sanctis eius;  
laudate eum firmamento virtutis eius.  
Laudate eum in virtutibus eius;  
laudate eum secundum multitudinem  
magnitudinis eius.  
Laudate eum in sono tubae,  
laudate eum in timpano et choro,  
laudate eum in cordis et organo  
Laudate Eum in cymbalis  
Benesonantibus;  
Laudate eum in cymbalis  
jubilantionibus.  
Omnis spiritus laudate Dominum!  
Alleluia.*

Hear my prayer, O Lord,  
and my supplication: Hear my tears  
with your ears.  
Be not silent, for I am a stranger with  
you, and a sojourner, as all my fathers  
were.  
O forgive me, that I may recover  
strength, before I go hence, and be no  
more.

With expectation I have waited for the  
Lord, and he was attentive to me.  
And he heard my prayers, and brought  
me out of the pit of misery and the mire  
of dregs.  
And he set my feet upon a rock, and  
directed my steps.  
And he put a new canticle into my  
mouth, a song to our God.  
Many shall see, and shall fear:  
and they shall hope in the Lord.

Alleluia  
Praise the Lord in his holy places  
praise him in the firmament of his  
power  
Praise him for his mighty acts  
praise him according to the multitude of  
his greatness.  
Praise him with sound of trumpet  
Praise him with timbrel and choir  
praise him with strings and organs  
Praise him on high sounding cymbals  
praise him on cymbals of joy  
Let every spirit praise the Lord.  
Alleluia.

## Sir Andrew Davis

One of today's most recognised and acclaimed conductors, Sir Andrew Davis's career spans more than 50 years during which he has been the musical and artistic leader at several of the world's most distinguished opera and symphonic institutions including Lyric Opera of Chicago (Music Director Emeritus; Music Director and Principal Conductor, 2000–2021), BBC Symphony Orchestra (Conductor Laureate; Chief Conductor, 1989–2000), Glyndebourne Festival Opera (Music Director, 1988–2000), Melbourne Symphony Orchestra (Conductor Laureate; Chief Conductor, 2013–2019), and the Toronto Symphony Orchestra (Conductor Laureate; Principal Conductor, 1975–1988). He also holds the honorary title of Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra. Sir Andrew has conducted virtually all of the world's major orchestras, opera companies, and festivals.

Born in 1944 in Hertfordshire, England, Sir Andrew studied at King's College, Cambridge, where he was Organ Scholar before taking up conducting. His wide-ranging repertoire encompasses the Baroque to contemporary and spans the symphonic, operatic, and choral worlds. A vast and award-winning discography documents Sir Andrew's artistry, with recent CDs including the works of Berg, Berlioz, Bliss, Elgar (winner of the 2018 Diapason d'Or de l'Année – Musique Symphonique), Finzi, Grainger, Delius, Ives, Holst, Handel (nominated for a 2018 Grammy Award for Best Choral Performance), Vaughan Williams, Vine, and York Bowen (nominated for a 2012 Grammy Award for Best Orchestral Performance). He currently records exclusively for Chandos Records.

In 1992, Sir Andrew was made a CBE, and in 1999 he was designated a Knight Bachelor in the New Year Honours List.

## David Horvat

Serbian-Dutch violinist David Horvat graduated from the Yehudi Menuhin School in 2016. He received the ABRSM EU Undergraduate Scholarship Award to pursue his degree at the RCM where he studied with Radu Blidar. In 2022 David finished his Master's studies during which he was supported by the Michael Redman and the Leverhulme Arts scholarships. He followed this with an Artist Diploma supported by the Orpheus and Michael Redman scholarships. David usually plays a 2008 Frederic Chaudiere violin, purchased with the support of the Albert Cooper Music Charitable Trust. This evening he plays a violin made by Carlo Antonio Testore on loan from the RCM collection. In 2022 David joined Robert Lakatos, Dragan Djordjevic and Nadezda Tokareva in the 2022 Ravelius Festival in Cuprija, Serbia, where he performed works by Shostakovich, Ysaÿe and Dvořák. David has performed in masterclasses with Maxim Vengerov, and this year won the RCM Concerto Competition with his performance of Britten's Violin Concerto.

## Alexandria Moon

Mezzo soprano Alexandria Moon is a Master's student and the HF Music Award Holder at the RCM, studying with Professor Janis Kelly and Caroline Dowdle. She is generously supported by the Drake Calleja, Countess of Munster, and Josephine Baker trusts. Recent highlights include first place in the 2023 Maureen Lehane Vocal Awards at Wigmore Hall; starring as L'enfant in Ravel's *L'enfant et les sortilèges* for the RCM International Opera Studio and premiering the role of Tom Thumb in the UK in Libby Larsen's *Barnum's Bird*; covering Phoebe Meryll in *The Yeoman of the Guard* for ENO and debuting Opera Holland Park in British Youth Opera's production of Vaughan Williams' *Sir John in Love* as Mistress Ford. At the RCM, Lexie made her principal operatic debut in Jonathan Dove's *Flight* playing the Older Woman. She has also appeared in masterclasses with Dame Sara Connolly, Nicky Spence, Roger Vignoles and Christoph Prégardien at Wigmore Hall. Outside of the RCM, Alexandria made her professional stage debut in 2019 at the Theatre Royal Stratford East in collaboration with the ENO in its production of Britten's *Noye's Fludde*, starring in the Gossippe ensemble which went on to win the 2020 Olivier Award for Outstanding Achievement in Opera.

## Dafydd Jones

Welsh tenor, Dafydd Jones, studies as an Aldama Scholar at the RCM International Opera Studio with Nicky Spence and Caroline Dowdle, supported by the Ivor Llewellyn Foster scholarship, the Amaryllis Fleming Foundation and Geoff and Val Richards. Dafydd made his international operatic debut as Clotarco in Haydn's *Armida* for the Bregenz Festspiele. His other operatic roles have included Pastore in Monteverdi's *L'Orfeo* (Garsington Opera), Don Ottavio in *Don Giovanni* (OPRA Cymru) and the title role in RCM's *Barnum's Bird*. Upcoming engagements in 2023/24 include the title role of *Albert Herring* for Opera North.

## Mark Biggins

Mark Biggins graduated with distinction from the RCM where he studied conducting with Peter Stark and Howard Williams. In addition to his work with the ENO Chorus, he has conducted the Norwegian Radio Symphony Orchestra and BBC Singers as a student of Alexander Vedernikov at the Magnus International Festival and has also enjoyed masterclasses with Alexander Polishchuk and Jac van Steen. He has prepared choruses for Bernard Haitink and assisted Vladimir Jurowski, John Wilson and Martyn Brabbins. While a student of David Hill at Yale School of Music, he was director of music at Battell Chapel and was a finalist in the ACDA conducting competition in Salt Lake City. He toured internationally and recorded for Hyperion with the Yale Schola Cantorum and collaborated with Bach Collegium Japan and the New York Philharmonic under the batons of Masaaki Suzuki, Simon Halsey, Stefan Parkman and others. This year he makes his debut as a guest with the Farnborough Symphony Orchestra, Sinfonia of Cambridge and University of London Symphony Orchestra, and takes up music directorships with the Petersfield Orchestra and Epsom Chamber Choir.

## Royal College of Music

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The RCM would like to thank the following orchestral coaches, chorus coaches and rehearsal pianists:

Mark Biggins (strings; wind, brass & percussion; and tutti orchestra)  
Gabrielle Lester (violin)  
Terry Nettle (viola)  
Tim Walden (cello)  
Rodrigo Moro Martin (double bass)  
Marie Lloyd (woodwind)  
Amos Miller (brass)

David Hockings (percussion)  
Stephen Fitzpatrick (harp)  
Liz Burley (piano)  
Magdalene Ho (chorus rehearsal pianist)

## **Violin I**

*Sofia Gomez Alberto*  
*Esther Zaglia*  
*Viviane Plekhotkine*  
*Kaja Sesek*  
*Xiongyufan Miao*  
*Amy Jo Gilbert*  
*Eliott Bougant*  
*Mine Ibrahim*  
*Lucy Holmes*  
*Daniela Guillen Garcia*  
*Natasha Sutanto*  
*Catherine Alsey*  
*Faye Lam*  
*Leyth Elmani*  
*Joseph Macdonald*

## **Violin II**

*Mira Marton*  
*Masa Stopar*  
*Helena Thomas*  
*Mirjam Bartol*  
*Greta Bommarito*  
*Thibaut Pesnel*  
*Angele Sevestre*  
*Alice Dring*  
*Ayana Jaycox*  
*Rubie Besin*  
*Christopher Sanderson*  
*Jordan Brooks*

## **Viola**

*Vanessa Hristova*  
*Joseph Lowe*  
*Anthony Ip*  
*Declan Wicks*  
*Summer Brooks*  
*Rosie Rowe*  
*Scott Storey*  
*Dorothy Junginger*

## **Cello**

*Layla Ballard*  
*Emily Henderson*  
*Huayi Chen*  
*Eddie Mead*  
*Jennifer Hui*  
*Meg Allen*  
*Xiaoan Leng*  
*Jiwon Lee*  
*Ayla Mascarenhas*  
*Angie Okano*

## **Double Bass**

*Will Duerden*  
*Isabel Garcia Gonzalez*  
*Daniil Margulis*  
*Davide Scafarto*  
*Ben Fosker*  
*Sam Lee*  
*Lucia Polo Moreno*  
*Yijia Cui*

## **Flute**

*Billy Hui*  
*Rianna Henriques (pic)*  
*Enya Bowe*  
*Leah Hallinon*  
*Anna Rogers (pic)*

## **Oboe**

*Ross Williams*  
*Amelie Budd*  
*Wai Sum Leung*  
*Annabelle Pizzey*  
*Lizzy Russell (cor)*

## **Clarinet**

*Rennie Sutherland*  
*Hannah Shimwell*  
*Ed Pelham (bass)*

## **Bassoon**

*Keane Lui*  
*Aidan Campbell*  
*Janice Chiu*  
*Jamie King (contra)*

## **Horn**

*Jack Bradley-Buxton*  
*Amelia Lawson*  
*Derry Sowinski*  
*Hannah Spry*  
*Oscar Horan*

## **Trumpet**

*Ed Smith*  
*Katie Bannister*  
*Eoin O'Gorman*  
*Ucheena Cohen-Shah*  
*Olivia Wild*

## **Trombone**

*Robyn Anderson*  
*Milly Deering*  
*Edward Simons*  
*Jose Teixeira (bass)*

## **Tuba**

*Elliott Milum*

## **Timpani**

*Murray Sedgwick*

## **Percussion**

*Julie Scheuren*  
*Juho Hwang*  
*Charlie Payne*

## **Harp**

*Ian Lim*  
*Haley Kwai*

## **Piano**

*Edwin Yeung*  
*Julia Metzmacher*

## **Celeste**

*Julia Metzmacher*

## **Organ**

*Ben Collyer*

*Italics denote section principals.*

## Soprano

Gabriela Balcerek  
Katarzyna Bryl  
Nadiia Chaichenko  
Alexandra Cooper\*  
Florence Cope  
Lisa Dolgouchine  
Abigail Eagar  
Amy Fryda  
Xiaoxuan Gao  
Sophia Gaunt  
Lori Grainger\*  
Ellinor Heldt  
Amy Heptinstall  
Megan Hill\*  
Zoe Hirst  
Kim Hua  
Mian Jin  
Sophie Jobanputra  
Natasha Keith  
Sofia Kiviniemi  
Aleksandra Korzeb  
Maya Kumana  
Hoi Leung  
Ustinya Malinina\*  
Emily McCarthy  
Lydia Messam  
Astrid Monten\*  
Tiana Oberoi  
Natasha Oldbury  
Natalia Pasicznyk  
Natalia Perera-Del Valle  
Giuseppina Prete  
Xinrui Qian  
Tia Radix-Callixte\*  
Mafalda Ribeiro  
Gwyneth Rix  
Josephine Shaw\*  
Nicole Shim  
Lin Sun  
Viviana-Maria  
Taga-Radu  
Vivian Tupker  
Inês Vilas Boas  
Hairu Wang  
Grace Yuk  
Catherine Zeng  
Huixin Zhang  
Houjin Zhang

## Alto

Kana Aihara  
Sunny Anderson  
Paraskevi-Eleni  
Antemisari  
Denali Baker  
Alma Balazs  
Manon Ballet  
Siena Barr  
Jimena Barrio-Briones  
Sofia Berdnik  
Dina-Rosa Biggs  
Naomi Boot\*  
Mariella Bromfield  
Liqi Chen  
Ekaterina Chunikhina  
Julia Crosson  
Emma Demetriades  
Claire Dowdell  
Jimena Farag  
Isabella Flynn  
Louisa Gundek  
Sadie Habas  
Lilja Hakonardottir  
Constance Harris  
Johanna Henschel  
Antigone Hourt  
Ellery Joyce  
Dorothy Junginger  
Isabell Karlsson  
Alicja Kojder  
Qing Lee  
Anna Lepki  
Jiaxin Li  
Esmée Loughlin-  
Dickenson  
Can Lyu  
Annie MacDonald  
Ariel Mccall  
Lauren McMaw  
Zixin Meng  
Madelaine Napier  
Isabelle Nettle  
Maria Panczyk  
Thea Phillips-Kayes  
Shiyi Qiu  
Norea Quirijnen  
Yixuan Ren  
Aiyana Rennie  
Georgia Ridehalgh  
Rhianon Roberts  
Alessandra Scalzone  
Rosie Scott  
Niki Simerly  
Josie Sleight

Sabina Suciú  
Amy Tashjian  
Adja Thomas-Mbaye\*  
Baiyu Tong  
Daryna Voliarchuk  
Zhengyue Wei  
Rebecca West\*  
Audrey Yang  
Yuhan Zhang  
Yujie Zhao

## Tenor

Ryan Collis  
Jake Harris\*  
Yuk Lam  
Thomas Law\*  
Samuel Lewis  
Ying Li  
Mariia Liaskovets  
Zhiren Mao  
Joshua Milton  
Benjamin Ryan  
Daniel Solomons  
Erik Svensson  
George Threadgold  
Nicolas Varela  
Kai Wong  
Ching Yu  
Shengjun Yu

## Bass

Levi Andreassen  
Jeffrey Au  
Robert Baird  
Bence Balogh  
Sebastien Barley  
Gyaan Bhuyan\*  
Joseph Bournes  
Manuel Camara  
Siu Chan  
Chin Chio  
Thomas Crook Taylor  
Timothy Dobinson  
Tuna Dyonmez  
Cameron Eldridge  
Zachariah Everson\*  
Samuel Gardner-  
Williams  
Henry Godwin  
Harry Gong  
Alexander Gray  
Jannik Horlitz\*  
Yang Hu  
Jake Humphrey  
Hyungun Hwang

Pak Lee  
Shlomo Levy  
Sean Linton  
Thomas Luke  
Ritchie Luo  
Firoze Madon  
Maximilian Maisky  
Joseph McLennan-Parish  
Aaron Millar  
Joshua Mitchell-Rayner  
Christopher Oakey  
Hayden Payne  
Nathan Perry  
Marco Procacci  
Nathan Quilter  
Filippo Ramacciotti  
Elliot Randall  
Gwydion Rhys  
Francisco Ribeiro  
Misha Ruzov  
Markus Sadler  
Julian Saint Denis  
Asher Saïpe  
Jakub Scicinski  
Logan Seaburg  
Remy Segrott  
Thomas Shorthouse  
Nok Si  
Barnaby Silverstone  
John Skelton  
Zexuan Sun  
Ankits Tripathi  
Kyle Tsai  
Gabriel Tufail Smith  
Jude Usborne  
Tristan Vermeulen  
Yunzhi Wang  
Zhenghao Wang  
Edward Warner  
Alexander Wilton  
Benjamin Wood  
Barbod Yekdanesh  
Edwin Yeung  
Tin Yiu  
Shixing Yu  
Yahali Zaken  
Shipeng Zhang

\*semi chorus

Personnel correct at the  
time of going to print.

## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## RCM SYMPHONY ORCHESTRA

Sunday 12 November 2023, 3.30pm | Amaryllis Fleming Concert Hall

**Vasily Petrenko** conductor  
**RCM Symphony Orchestra**

**Beethoven** Egmont Overture op 84  
**Sofia Gubaidulina** The Wrath of God  
**Prokofiev** Symphony no 5 in B flat major op 100

Music Director of the Royal Philharmonic Orchestra, Vasily Petrenko, returns to lead the RCM Symphony Orchestra in a dramatic programme. The concert opens with Beethoven's heroic overture, its turbulent themes taking inspiration from Goethe's 16th-century Flemish nobleman Count Egmont and his sacrifice for national freedom.

Alongside, hear Sofia Gubaidulina's powerful vision of the Day of Judgment, dedicated to 'the great Beethoven', and Prokofiev's uplifting Fifth Symphony. Written in 1944, with its poignant melodies and rich orchestration, the symphony has long been associated with spirit of hope and human resilience.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on notifications, or watch at [www.rcm.ac.uk/live](http://www.rcm.ac.uk/live)

Tickets: £15, £20; £10 under 35  
Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## MUSIC IN THE MUSEUM

Friday 27 October, 12.30pm

Museum Gallery

**JS Bach**  
(1685–1750)

Cello Suite no 3 in C major BWV 1009 9'  
*i Prelude*  
*ii Allemande*

**Remy Segrott** cello

**Beethoven**  
(1770–1827)

Violin Sonata no 10 in G major op 96 11'  
*i Allegro moderato*

**Shoshanah Sievers** violin  
**Jose Navarro** fortepiano

**JS Bach**

Sonata for violin solo no 1 in G minor 8'  
*iii Siciliana*  
*iv Presto*

**Ugne Zuklyte** violin

**Dall'Abaco**  
(1675–1742)

Caprices for Solo Cello 15'

**Eddie Mead** cello

## CHAMBER SPOTLIGHT: SOUNDS OF SOUTH AMERICA

Wednesday 1 November 2023, 6pm with a Pre-concert talk at 5.15pm

Performance Hall

**RCM musicians explore Bolivian Baroque music from the archives of the Chiquitos and Moxos peoples, in the first instalment of our Chamber Spotlight series exploring the music of South America.**

Professor Ashley Solomon and musicians from the Historical Performance Faculty present a programme from this unique archive in Bolivia from the time of the Jesuit occupation in the 17th and 18th centuries, including vocal and instrumental works that have never been performed in the UK.

Tickets: £5

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Programme details correct at time of going to print.

## RCM AT ST. MARY ABBOTS

Friday 27 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>JS Bach</b> (1685–1750)	Sonata for Solo Violin in G minor BWV 1001 <i>ii Fuga</i>	6'
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**Elif Cansever** violin

<b>Chopin</b> (1810–1849)	Ballade no 4 in F minor	11'
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**Aidan Si** piano

<b>JS Bach</b>	French suite no 6 in E major BWV 817	13'
	<i>i Allemande</i>	
	<i>ii Courante</i>	
	<i>iii Sarabande</i>	
	<i>iv Gavotte</i>	
	<i>v Polonaise</i>	
	<i>vi Bouree</i>	
	<i>vii Menuet</i>	
	<i>viii Gigue</i>	

**Anastasia Barabanova** piano

<b>Dvořák</b> (1841–1904)	Piano trio no 4 op 90 'Dumky'	17'
	<i>i Lento maestoso</i>	
	<i>ii Poco adagio</i>	
	<i>iii Andante</i>	

**Aida Trio**

**Esther Zaglia** violin

**Clelia Le Bret** cello

**Sofia Medina** piano

## CHAMBER SPOTLIGHT: SOUNDS OF SOUTH AMERICA

Wednesday 1 November 2023, 6pm with a Pre-concert talk at 5.15pm

Performance Hall

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Tickets: £5

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# RCM AT ST. MARY ABBOTS

Friday 28 October, 1.05pm

*London*

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<b>R Schumann</b> (1810–1856)	Märchenbilder	16'
	<i>i Nicht schnell</i>	
	<i>ii Lebhaft</i>	
	<i>iii Rasch</i>	
	<i>iv Langsam, mit melancholischem Ausdruck</i>	

**Vanessa Hristova** viola  
**Lily Petrova** piano

<b>Liszt</b> (1811–1886)	Transcendental Étude no 7 'Eroica'	5'
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<b>Rachmaninov</b> (1873–1943)	Etude-Tableaux in C minor op 39 no 1	4'
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**Neo Hung** piano

<b>Mozart</b> (1756–1791)	Piano Sonata no 15 K 533	25'
	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Rondo. Allegretto</i>	

**Magdalene Ho** piano

## Upcoming Events

### CHAMBER SPOTLIGHT: VOICES OF THE WHALE

Wednesday 2 November, 6pm

Performance Hall

Hear firm chamber music favourites alongside works you might not know in Chamber Spotlight, as we continue our varied programmes inspired by the natural world.

Repertoire to include:

**Tenney** Swell Pieces

**Michael Hughes** Like Any Other Sinner (World Premiere)

**Crumb** Vox Balaenae (Voices of the Whale)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## RCM CHAMBER MUSIC

Tuesday 31 October, 1.05pm

Performance Studio

<b>Tippett</b> (1905–1998)	Songs for Ariel <i>i</i> <i>Come unto these yellow sands</i> <i>ii</i> <i>Full fathom five</i> <i>iii</i> <i>Where the bee sucks</i>	5'
<b>Gwyneth Rix</b> soprano <b>Knox Oakey</b> piano		
<b>Liszt</b> (1811–1886)	Ballade no 2 in B minor s 171	14'
<b>Grace Dong</b> piano		
<b>Rachmaninoff</b> (1873–1943)	Trio élégiaque no 1 in G minor	14'
<b>Joe MacDonald</b> violin <b>Carys Underwood</b> cello <b>Archie Bonham</b> piano		
<b>Schubert</b> (1797–1828)	Sonata for Arpeggione and Piano in A minor d 821 <i>i</i> <i>Allegro moderato</i>	8'
<b>Brahms</b> (1833–1897)	Cello Sonata no 2 in F major op 99 <i>i</i> <i>Allegro vivace</i>	6'
<b>Anna Crawford</b> cello <b>Oliver Cuttriss</b> piano		

## Upcoming Events

### CHAMBER SPOTLIGHT: SOUNDS OF SOUTH AMERICA

Wednesday 1 November, 6pm | Pre-concert talk for ticket holders at 5.15pm  
Performance Hall

RCM musicians explore Bolivian Baroque music from the archives of the Chiquitos and Moxos peoples, in the first instalment of our Chamber Spotlight series exploring the music of South America.

Professor Ashley Solomon and musicians from the Historical Performance Faculty present a programme from this unique archive in Bolivia from the time of the Jesuit occupation in the 17th and 18th centuries, including vocal and instrumental works that have never been performed in the UK.

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## **RCM STRING BAND**

Wednesday 1 November 2023, 7.30pm

Amaryllis Fleming Concert Hall

Howard Williams director

Katie Bunney saxophone

Ozgur Kaya cello

Anna Crawford cello

RCM String Band

## RCM STRING BAND

Wednesday 1 November 2023, 7.30pm | Amaryllis Fleming Concert Hall

**Howard Williams** director

**Katie Bunney** saxophone

**Ozgur Kaya** cello

**Anna Crawford** cello

**RCM String Band**

<b>Taverner</b> (1944–2013)	The Protecting Veil <i>i The Protecting Veil</i> <i>ii The Birth of the Mother of God</i> <i>iii The Annunciation</i> <i>iv The Incarnation</i> <i>v Lament of the Mother of God at the Cross</i> <i>vi Christ Is Risen!</i> <i>vii The Dormition of the Mother of God</i> <i>viii The Protecting Veil</i>	45'
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## INTERVAL

<b>Glazunov</b> (1865–1936)	Saxophone Concerto in E flat major op 109	14'
<b>Bacewicz</b> (1909–1969)	Concerto for String Orchestra <i>i Allegro</i> <i>ii Andante</i> <i>iii Vivo</i>	16'



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The core of the RCM String Band comprises new undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, and individual responsibility is a key component. Since its creation, the RCM String Band has been much in demand and now has a busy concert schedule. The String Band is invited annually to perform at the Worshipful Company of Musicians' evensong at St Paul's Cathedral.

To open the concert the RCM String Band performs Tavener's lyrical homage to Mary, Mother of God. This expressive work was written to commemorate Mary's appearance in the Church at Vlacherni (Constantinople) in the early tenth century. Tavener remarked 'I have tried to capture some of the almost cosmic power of the Mother of God. The cello represents The Mother of God and never stops singing throughout.' The music falls into eight continuous sections and utilises eight Byzantine tones. It is highly stylised, geometrically formed and meditative in character.

Saxophone and string ensemble might seem a surprising pairing – and the rich timbre of the instrument was still a novelty when Glazunov wrote his final work in 1934. Glazunov was inspired to write for saxophone during a visit to Paris when he heard the saxophone-rich band of the Garde Républicaine. This one-movement expressive work, performed by RCM Concerto Competition winner Katie Bunney, encompasses a lush strings background in a romantic style. Since its first performance in 1934 it has become part of the standard saxophone repertoire.

The String Band concludes with one of Grażyna Bacewicz's most celebrated works. Written in 1948, it is considered a fine example of Polish neoclassicism. In this highly original work, Bacewicz strived for a combination of tradition and modernity. She utilised forms and melodic elements from the Baroque and Classical eras with modern rhythms and harmonies. The composer's Polish roots are also apparent in many of the folk-like elements. In addition to composing, Bacewicz was also an accomplished violinist, and her knowledge of string-playing allowed this piece to have great textural and technical variety. This work became popular with international audiences and earned Bacewicz a Polish State Award.

## Howard Williams

Howard Williams has covered a range of work both in the opera house and concert hall. From his associations with English National Opera and the Royal Ballet he has conducted more than one hundred opera and ballet productions throughout Europe. In the UK, he has conducted the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Royal Scottish National, Royal Northern Sinfonia, London Sinfonietta and English Chamber orchestras, along with all the BBC orchestras. He has conducted at the BBC Proms and at festivals across the UK and Europe.

In Europe Howard has appeared with the Bavarian Radio Symphony Orchestra, Orchestre Nationale de Lyon, Vienna Radio Symphony Orchestra and the Hungarian National Philharmonic, amongst others. Since his involvement with Europa Cantat, he has maintained a strong identification with oratorio and choral music. With the English Bach Festival Baroque Orchestra he conducted productions at Covent Garden of Monteverdi's *L'Orfeo*, Purcell's *Fairy Queen* and Handel's *Oreste*. Following a two-year contract with the Royal Ballet at Covent Garden Howard appeared frequently with the Dutch National Ballet, Netherlands Dance Theatre and Hamburg Ballet. Following his appointment in 1989 as Artistic Director and Principal Conductor of the Pécs Symphony Orchestra, Hungary, Howard devoted much time to working with the leading orchestras in that country. He has been awarded the Artisjus Award and Bartók Medal for services to Hungarian music.

In 2000, Howard was appointed Head of Conducting at the Royal Welsh College of Music and Drama as well as becoming Artistic Director of the Oxford Orchestra da Camera. Since 2013 he has been Musical Director of the Sinfonia of Cambridge. Howard is a postgraduate professor of Conducting at the RCM.

## **Katie Bunney**

Katie is studying for an Master's at the RCM, where she is taught by Kyle Horch and is gratefully supported by the Headley Trust. She graduated from the University of Oxford in 2022 where she was supported by the Leask Music Scholarship, St Catherine's College Scholarship and the Stuart Craig Award. Katie enjoys exploring diverse music styles from pop and funk to contemporary classical. She enjoys playing in orchestral settings, having performed with the RCM Symphony Orchestra, Bath Symphony Orchestra, Oxford University Orchestra and the National Youth Wind Orchestra. She is also a keen chamber musician and enjoys premiering new works with the Haven Saxophone Quartet. Katie has worked in Germany, Italy, Switzerland and Spain. She frequently works with the Bath Bach Choir as a saxophone soloist. She has recorded at Abbey Road Studios and recently featured in Dr Shawanda Corbett's multimedia installation at the Tate Britain 'Let the sunshine in'. She is currently working with Shawanda on a new project bringing together improvised dance and saxophone at the Victoria and Albert Museum.

## **Ozgur Kaya**

Turkish cellist Ozgur Kaya plays a Giovanni Battista Gabrielli cello kindly loaned to him by a generous sponsor through the Beare's International Violin Society. His most recent work focuses on collaboration with visual artists aspiring to make classical music more relevant and inspiring for younger audiences. Ozgur moved to the UK in 2017 to study at the Yehudi Menuhin School with Bartholomew Lafollette. Thereafter followed collaborations and performances with musicians such as Robert Levin, the Endellion and the Fitzwilliam quartets and John Williams, across the UK and Europe. Ozgur has studied at the RCM since 2021, and is the recipient of the Amaryllis Fleming and Parnassus scholarships. He studies cello with Alexander Chaushian, and viola da gamba with Reiko Ichise.

## **Anna Crawford**

Anna is a postgraduate cellist studying with Gemma Rosefield at the RCM, where she is supported by the Victor and Lilian Hochhauser Scholarship. At the RCM she was awarded first prize in the 2019 and 2022 cello competitions. Her studies have also been supported by a Countess of Munster Derek Butler award and a St James's Piccadilly Instrumental Scholarship. Anna has performed in concerts and festivals around Europe, including the European Music Gallery Festival, Maiastra Chamber Music and at the Europa Nostra Cultural Heritage Summit, with ensembles including LGT Young Soloists and the European Union Youth Orchestra. Anna is currently on trial with Bournemouth Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra and was awarded places on the 2023/2024 Philharmonia MMSF Instrumental Fellowship Scheme and the London Philharmonic Orchestra Foyle Future Firsts Scheme.

## **Royal College of Music**

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## **Violin I**

*Kassia Ren*  
Isabell Karlsson  
Antigone Hourt  
Shlomo Levy  
Emma Demetriades  
Volodymyr Romanenko  
Adam Skelton  
Kana Aihara  
Manon Ballet

## **Violin II**

*Maria Panczyk*  
Zoe Hirst  
Gabriela Balcerek  
Ankits Tripathi  
Kim Mai Hua  
Sophie Jobanputra  
Mariia Liaskovets  
Daryna Voliarchuk

## **Viola**

*Norea Quirijnen*  
Jimena Barrio-Briones  
Izzy Nettle  
Florence Cope  
Hugo Svensson  
Manuel Camara  
Wyatt Li

## **Cello**

*Hairu Wang*  
Lisa Dolgouchine  
Filippo Ramacciotti  
Vivian Tupker  
Daniel Yiu  
Edward Chio  
Remy Segrott  
Maddy Napier

## **Double Bass**

*Levi Andreassen*  
Nathan Perry  
Mafalda Ribeiro  
Aiyana Rennie

Personnel correct at the  
time of going to print.

*Italics denote section  
principals.*

## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## RCM SYMPHONY ORCHESTRA

Sunday 12 November 2023, 3.30pm | Amaryllis Fleming Concert Hall

**Vasily Petrenko** conductor  
**RCM Symphony Orchestra**

**Beethoven** Egmont Overture op 84  
**Sofia Gubaidulina** The Wrath of God  
**Prokofiev** Symphony no 5 in B flat major op 100

Music Director of the Royal Philharmonic Orchestra, Vasily Petrenko, returns to lead the RCM Symphony Orchestra in a dramatic programme. The concert opens with Beethoven's heroic overture, its turbulent themes taking inspiration from Goethe's 16th-century Flemish nobleman Count Egmont and his sacrifice for national freedom.

Alongside, hear Sofia Gubaidulina's powerful vision of the Day of Judgment, dedicated to 'the great Beethoven', and Prokofiev's uplifting Fifth Symphony. Written in 1944, with its poignant melodies and rich orchestration, the symphony has long been associated with spirit of hope and human resilience.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on notifications, or watch at [www.rcm.ac.uk/live](http://www.rcm.ac.uk/live)

Tickets: £15, £20; £10 under 35  
Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





ROYAL

COLLEGE

OF MUSIC

*London*

CHAMBER SPOTLIGHT:  
SOUNDS OF SOUTH AMERICA

Wednesday 1 November, 6pm  
Performance Hall



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## CHAMBER SPOTLIGHT: SOUNDS OF SOUTH AMERICA

Wednesday 1 November, 6pm, Performance Hall

**Ashley Solomon** concert curator

<b>Anonymous</b>	Sonata Chiquitana no 18 AMCh 278	9'
<b>Anonymous</b>	Stella Coeli	3'
<b>Anonymous</b>	Tota Pulchra	4'
<b>Anonymous</b>	Sonata Chiquitana no 4 AMCh 264	8'
<b>de Araujo</b> (1646–1712)	Si el Amor se quedare dormido	5'
<b>Anonymous</b>	Pastoreta Ychepe Flauta	10'
<b>Zipoli</b> (1688–1726)	Beatus Vir*	12'

*\*Milly Atkinson soprano soloist*

**Milly Atkinson** soprano

**Maryam Wocial** soprano

**Richard Decker** counter-tenor

**Tom Law** tenor

**Johanka Sniehottova** recorder

**Aimee Taylor** flute

**Joseph Lowe** baroque violin

**Sara Matovic** baroque violin

**Xavier Lowe** baroque cello

**Sam Lee** baroque double bass

**Danny Murphy** theorbo and guitar

**Ceci Keiffer** harpsichord

**Apolline Khou** chamber organ

The eight decades of the presence of Jesuit missionaries among the Chiquitos (1691–1767) and the Moxenos (1680–1767), in the Amazonian forest of eastern Bolivia saw a rapid development of musical training in the indigenous population. By the time the Jesuits were expelled in 1767, an impressive collection of musical manuscripts had been produced by the composers and copyists of the ancient Missions of San Rafael and Santa Ana in Chiquitos, and San Ignacio in Moxos. Almost all these works are sacred in character, used in the daily Church services.

The music in these communities was not exclusively a result of the missionaries imposing their musical practices. It was a gradual process of transformation, where the creativity of the natives played an equally important role. Although the European foundations evident in this style are undeniable, they only served as models and were transformed according to the taste, abilities and preferences of the indigenous peoples themselves. Whilst the contributions of the locals often remained obscure, they never ceased to be present.

Of the cycle of trio sonatas for two violins and continuo, the manuscripts of the Chiquitos missions have saved nearly 20 works that are listed in the archives catalogue as complete, as well as a couple of other incomplete or fragmentary works. Without a doubt, this music was written in Europe and only copied for South American musicians. Musicologists have recognised works by 17th- and 18th-century composers including Arcangelo Corelli, Antonio Vivaldi, Niccolò Jommelli, Ignazio Balbi, Pietro Locatelli and Giovanni Sammartini. These composers' sonatas were copied, arranged and often simplified by local musicians trained in the Missions.

The two motets *Stella Caeli* and *Tota Pulchra* are anonymous and were composed for the liturgy and feasts honouring the Virgin Mary. Both belong to the group of baroque compositions often referred to as *stile antico*.

Juan de Araujo was born in Spain and travelled to Lima at an early age with his father, where he studied composition with Velasco. He was ordained as a priest in 1672 and appointed choirmaster of Lima cathedral. He had relocated to La Plata (Sucre) in Bolivia by 1680, where he remained until his death. He wrote over 200 works, almost all villancicos. His use of unusual rhythmic syncopations and word painting are clearly conveyed in the villancico *Si el Amor se quedare dormido*, heard tonight.

In the entire colonial repertoire from the Americas, there is only one work composed for flute (recorder), violins and continuo – *Pastoreta Ychepe Flauta*. Copies of this work were only found in the Chiquitos archive. We know neither its composer nor its place of origin, but everything indicates that it was adopted in the Missions from about 1740.

The final work in this evening's programme, the psalm *Beatus vir*, was composed for solo soprano, three-part chorus, two violins and continuo, and forms part of the five vesper psalms that Zipoli composed during his time in South America. This set of vespers was sung in the Missions to introduce native solemn feasts.

The main goal of music in the Missions was evangelisation. Its first function was to praise God and elevate minds towards him, and thus its sacred character is undeniable. The peoples' cultures influenced the music, in that part of its repertoire was composed by local musicians, and was, almost invariably, interpreted by indigenous performers. The compositions brought from outside went through a process of assimilation to correspond to the local musical tastes and preferences, and to the characteristics of the Missions' liturgical practices of the time.

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## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk)

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: LES CHÔROS

Wednesday 8 November, 6pm

Performance Hall

Hear selections from Villa-Lobos' collection of short pieces, *Chôros*, in the second instalment of our Chamber Spotlight series exploring the music of South America.

*Les Chôros*, Portuguese for 'cry', showcases the development of the Brazilian composer's compositional style throughout the 1920s, involving a variety of instruments from classical guitar through to wind ensemble.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## RCM CRYPT CLASSICS

Thursday 2 November, 11am

The Crypt at St Johns Smith Square

<b>Marc Mellits</b> (b 1966)	Black	5'
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<b>Paul Harvey</b> (b 1935)	Concert duets for alto and tenor saxophone	8'
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**Maddie Wegg** saxophone  
**Annabella Chenevix Trench** saxophone

<b>Glazunov</b> (1865–1936)	String Quartet no 3 in G major, op 26	28'
	<i>i Moderato</i>	
	<i>ii Interlude - moderato</i>	
	<i>iii Alla mazurka. Allegretto</i>	
	<i>iv Une fête Slave. Allegro moderato</i>	

**Heliane Quartet**  
**Annissa Kali Gybel** violin  
**Daniela Guillen Garcia** violin  
**Luca Wadham** viola  
**Philip Heide** cello

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## **RCM BRASS ENSEMBLE: CUBAN FIRE!**

Thursday 2 November 2023, 7.30pm

Amaryllis Fleming Concert Hall

Mike Lovatt director

RCM Brass Ensemble

## RCM BRASS ENSEMBLE: CUBAN FIRE!

Thursday 2 November 2023, 7.30pm | Amaryllis Fleming Concert Hall

Supported by The Victor Ford Swale Jazz Fund

**Mike Lovatt** director  
**RCM Brass Ensemble**

**Bizet (arr Colin Skinner)**  
(1838–1875)

Suite from Carmen  
*i Prélude*  
*ii Les Toréador*  
*iii Habanera*  
*iv Chanson du Toréador*  
*v Séguedille*  
*vi Nocturne*  
*vii Danse Bohème*  
*viii Les toreadors reprise*

**Joseph Kosma / Jacques Prévert (arr Billy May)**  
(1905–1969 / 1900–1977)

Autumn Leaves

**Billy May**  
(1916–2004)

Ping Pong

**Rudolf Friml (arr Colin Skinner)**  
(1879–1972)

Giannina Mia

**Earl Haven / Herbert W Spencer (arr Billy May)**  
(1905 –1992)

Return of the Zombie

**Victor Young (arr Billy May)**  
(1899–1956)

Love is the Thing

**Fred Ahlert (arr Colin Skinner)**  
(1892–1953)

The Moon was Yellow

**Mario Ruíz Armengol (arr Billy May)**  
(1914–2002)

Brassmen's Holiday

**Rodgers and Hammerstein (arr Colin Skinner)**  
(1902–1979 / 1895–1960)

Bali Hai from South Pacific

INTERVAL

**Johnny Richards (arr Colin Skinner)**  
(1911–1968)

Cuban Fire Suite  
*i Fuego Cubano*  
*ii El Congo Valiente*  
*iii Recuerdos*  
*iv Quien Sabe?*  
*v La Guera Baila*  
*vi La Suerte de Los tontos*  
*vii Tres Corazones*



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The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College.

Virtuoso trumpeter Mike Lovatt and the RCM Brass Ensemble present selections from the iconic Grammy award-winning 1958 album *Big Fat Brass* featuring Billy May's imaginative arrangements for big band brass. The album was created during May's flourishing career as a studio musician, soloist, bandmaster and composer. During his acclaimed career, May collaborated with artists such as Frank Sinatra, Glenn Miller and Nat King Cole. Alongside these selections also hear brass arrangements by Colin Skinner including one of the most popular operas written, *Carmen*.

In the second half the ensemble presents a fire-filled performance with an arrangement of Johnny Richards' 1956 influential Latin jazz suite *Cuban Fire*. The work, originally written for the great Stan Kenton Orchestra, is now a tour de force for brass ensemble, jazz rhythm section and harp. It requires a large band with five Latin percussionists. The music is filled with heat and energy and contrasts in moods and voices. Ahead of its time, this groundbreaking album combined Latin-American rhythms and big band jazz.

## Mike Lovatt

Mike is a sought-after teacher, trumpeter, recording artist and musical director. He teaches at several conservatoires across the country as well as at the RCM. In his early career, Mike established himself as a principal trumpet in London's West End, performing in countless shows. He is Principal Trumpet of the Grammy nominated John Wilson Orchestra, the BBC Big Band, Superbrass, Andrew Cottey's Dreamtown Orchestra and is featured as soloist on many film scores including Marvel's *Avengers Endgame* and the Judy Garland biopic *Judy*. In 2019 Mike was privileged to work at the Edinburgh International Festival under Sir John Elliot Gardner performing *West Side Story*. Mike worked alongside the late Jessye Norman performing the *Sacred Music* of Duke Ellington. He regularly works with Seth MacFarlane in the recording studio and in concert with the Pacific Symphony Orchestra, National Symphony Orchestra Washington DC and the San Francisco Symphony Orchestra. As a soloist, Mike has appeared with the Lucerne Festival Orchestra Brass Ensemble, the Espoo Big Band Helsinki and the London Symphony Orchestra with Eddie Daniels. In 2018 he recorded his first solo album with the 2018 British Champions, Foden's Band. The album entitled *56 Degrees North* was awarded British bandsmen solo CD of the year. As a music director he has worked with the Swedish Radio Symphony Orchestra's brass section in a recording of Billy May's *Big Fat Brass*.

## Royal College of Music

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**Horn**

*Alex Harris*  
Tom Hutchison  
Antonin Liolios  
Oscan Horan  
Henry Hui  
Yujie Zhao  
Seb Barley

**Trumpet**

*Joshua Cusworth*  
Euan Scott  
Katie Bannister  
Eoin O’Gorman  
Callum Robb  
Ucheena Cohen-Shah  
Becky Strenz  
Olivia Wild  
Stone Tung

**Trombone**

*Edward Simons*  
Edward Hyde  
Andrew Wilson  
Adam Milum (bass)

**Tuba**

*Gavin Johnson*  
Nathan Mansell

**Saxophone**

Paynor Tsate (tenor)

**Drum kit**

Murray Sedgwick

**Timpani**

Matthew Kosciecha

**Percussion**

*Guy Courtie*  
Milligan Power  
Mariella Bromfield  
Tim Dobinson  
Toril Azzalini

**Piano**

Josh Mitchell-Rayner

**Harp**

Jimena Eisele Farag

**Guitar**

Lucian Kolar

**Bass**

Matt Hollick

Personnel correct at the time of going to print.

*Italics denote section principals.*





## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## ORCHESTRAL MASTERWORKS: SWAN LAKE

Thursday 16 November 2023, 6pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Alex Mackinder** conductor\*

**Maxence Bretel** violin

**RCM Philharmonic**

**Anian Wiedner** Waterfall Night (world premiere)\*

**Betsy Jolas** A Little Summer Suite

**Tchaikovsky** Swan Lake suite op 20a

Martyn Brabbins, Music Director of English National Opera and RCM Prince Consort Professor of Conducting, has been described as an 'inspirational force in British music'.

He returns to the Royal College of Music to lead the RCM Philharmonic in Tchaikovsky's iconic *Swan Lake* Suite, with its famous opening fantasy-like theme played by the oboe and harp.

In addition, hear a suite by Betsy Jolas – an evocative work described as 'a walking stroll in four sections' – and a world premiere by RCM composer Anian Wiedner, inspired by the abstract and richly layered painting by American artist Pat Steir.

Tickets: £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSIC IN THE MUSEUM

Friday 3 November, 12.30pm

Museum Gallery

**Tchaikovsky**  
(1840–1893)

Fantasie on a theme of Eugene Onegin 8'

**Haley Kwai** harp

**Mendelssohn**  
(1809–1847)

String Quartet no 6 in F minor 9'  
*i Allegro vivace assai*

**June Lee** violin  
**Julia Blachuta** violin  
**Sofia Gomez Alberto** viola  
**Clare Juan** cello

**Ysaÿe**  
(1858–1931)

Violin Sonata no 2 13'  
*i Obsession; prelude*  
*ii Malinconia*  
*iii Danse des Ombres; Sarabande*

**Greta Bommarito** violin

**Pierné**  
(1863–1937)

Introduction et Variations for Saxophone Quartet 9'

**Haven Quartet**  
**Katie Bunney** soprano saxophone  
**Bex Lamstaes** alto saxophone  
**Alex Dani** tenor saxophone  
**Maddie Wegg** baritone saxophone

## Upcoming Events

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Wednesday 8 November, 6pm

Performance Hall

Hear selections from Villa-Lobos' collection of short pieces, *Chôros*, in the second instalment of our Chamber Spotlight series exploring the music of South America.

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Tickets: £5

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ROYAL

COLLEGE

OF MUSIC

*London*

ORGAN INTERLUDES:

BEN COLLYER

Friday 3 November, 6pm

Amaryllis Fleming Concert Hall

## ORGAN INTERLUDES: BEN COLLYER

Friday 3 November, 6pm, Amaryllis Fleming Concert Hall

<b>Durufié</b>	Suite pour Orgue op 5
(1902–1986)	i <i>Prelude</i>
	ii <i>Sicilienne</i>

<b>Alain</b>	Aria
(1911–1940)	

<b>Elgar</b>	Organ Sonata in G major op 28
(1857–1934)	i <i>Allegro maestoso</i>
	ii <i>Allegretto</i>
	iii <i>Andante espressivo</i>
	iv <i>Presto</i>

**Ben Collyer** organ



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## Ben Collyer

Ben Collyer is Organist at St John's, Hyde Park Crescent, and an Artist Diploma Student at the RCM, where he is generously supported by the Newton Scarth Scholarship.

Ben began his musical education at the age of seven in his local church choir in Stockport. He then studied at Chetham's School of Music with Christopher Stokes and Graham Caskie. In 2017, Ben was awarded his Associateship Diploma from the Royal College of Organists. In 2018, Ben took on the role of Organ Scholar at Christ Church Cathedral, Oxford, whilst studying for a Bachelor's degree in musicology.



Ben began his postgraduate studies at the RCM in 2021, studying for a Master's in Organ Performance, for which he received first class honours, before continuing onto the Artist Diploma course. He currently studies with David Graham, Charles Andrews, Martin Ford, and Martin Schmeding.

As a recitalist, Ben has performed in a number of prestigious venues. Recent venues include L'Église Saint Vincent de Carcassonne and the Royal Opera House in Muscat. In the academic year 2021–22, Ben was also Organ Scholar at St Paul's Cathedral, where he was involved with prestigious services including the Platinum Jubilee service for Her Majesty Queen Elizabeth II.

## UPCOMING EVENTS

### CHAMBER SPOTLIGHT: LES CHÔROS

Wednesday 8 November, 6pm

Performance Hall

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## RCM AT ST. MARY ABBOTS

Friday 3 November, 1.05pm

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**Medtner**  
(1880–1951)

Sonata Skazka op 25 no 1 13'  
*i Allegro abbandonamente*  
*ii Andantino con moto*  
*iii Allegro con spirito*

**Nicole Mok** piano

**Hindemith**  
(1895–1963)

Violin Sonata in E major 10'  
*i Ruhig bewegt*  
*ii Langsam - sehr lebhaft*

**Hanji Fan** violin  
**Mengxue Liang** piano

**R Schumann**  
(1810–1856)

Faschingsschwank aus Wien op 26 14'  
*i Allegro*  
*ii Romanze*  
*iii Scherzino*

**Kiki Deng** piano

## Upcoming Events

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Wednesday 8 November, 6pm

Performance Hall

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ROYAL

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OF MUSIC

*London*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Gamal Khamis *piano*

Saturday 4 November 2023, 3pm  
Performance Hall

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- |      |   |          |
|------|---|----------|
| 3.00 | Oliver Brown <i>oboe</i> (pupil of James Turnbull)<br>Handel Oboe Sonata in C minor HWV 366 <i>i Larghetto ii Allegro</i>     | 4'       |
| 3.10 | Isabella Shi <i>bass</i> (pupil of Frances Preston)<br>Caroline Emery Gypsy Song  | 1.5'     |
| 3.15 | Liam Ko <i>piano</i> (pupil of Yoko Ono)<br>Bach Prelude and Fugue in C minor Book 1<br>Liszt Liebestraum no3 in A flat major | 4'<br>5' |
| 3.30 | Peter Ryan <i>violin</i> (pupil of Ani Schnarch)<br>Lalo Symphonie Espagnol in D minor op21 <i>i Allegro non troppo</i>       | 9'       |
| 3.45 | Noah Hall <i>horn</i> (pupil of Susan Dent)<br>Glière Nocturno op35<br>Abbott Alla Caccia                                     | 4'<br>3' |

- |      |   |            |
|------|---|------------|
| 4.00 | Cecilia Committeri <i>piano</i> (pupil of Claudia Schurr)<br>Chopin Grande Valse Brillante Op18 in E flat major   | 4.5'       |
| 4.15 | Matthea Zhao <i>piano</i> (pupil of Geoffrey Govier)<br>Mozart Piano Sonata in A minor KV 310<br><i>ii Andante cantabile iii Presto</i>   | 11'        |
| 4.30 | Aaron Tian <i>piano &amp; violin</i> (pupil of Neil Roxburgh & Erica Dearing)<br>Glinka/Balakirev The Lark<br>Bruch Violin Concerto in G minor op26 <i>iii Allegro energico</i> | 5.5'<br>8' |
| 4.45 | Imogen Gray <i>violin</i> (pupil of Hilary Sturt)<br>Sarasate Zigeunerweisen op20   | 10'        |
| 5.00 | Selena Zhang <i>cello</i> (pupil of Stephanie Tress)<br>Tchaikovsky Pezzo Capriccioso   | 8'         |



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Gill Redfern *Operations Manager*  
Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*





ROYAL  
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OF MUSIC

*London*

## RCM AT ST. MARY ABBOTS

Friday 4 November, 1.05pm

St. Mary Abbots Church

<b>Poulenc</b> (1899–1963)	Sonata for flute and piano <i>i Allegretto malinconico</i> <i>ii Cantilena: assez lent</i> <i>iii Presto giocoso</i>	10'
<b>Theodora Kopecka</b> flute <b>Ziru Ma</b> piano		

<b>Chopin</b> (1810–1849)	Ballade no 4 in F minor, op 52	12'
<b>Fangwei Zhao</b> piano		

<b>R Schumann</b> (1810–1856)	8 Novelletten op 21 <i>viii Sehr lebhaft</i>	10'
<b>Magdalene Ho</b> piano		

<b>Rachmaninov</b> (1873–1943)	Prelude and Danse Orientale	10'
<b>Hannah Hoppmann</b> cello <b>Neo Hung</b> piano		

## Upcoming Events

### CHAMBER SPOTLIGHT: APPALACHIAN SPRING

Wednesday 9 November, 7.30pm

Performance Hall

Repertoire to include:

**Caroline Shaw** Entr'acte for String Quartet

**Dvořák** String Quintet no 3 in E flat major op 97

**Bernstein** Sonata for Clarinet and Piano

**Copland** Appalachian Spring

Tickets: £5

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## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 6 November, 1.05pm

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**Chopin**  
(1810–1849)

Ballade no 1 in G minor

9'

**Radu Stoica** piano

**Ravel**  
(1875–1937)

Miroirs

15'

- i* *Noctuelles*
- ii* *Oiseaux tristes*
- iii* *Une barque sur l'océan*

**Ning Geng** piano

**Beethoven**  
(1770–1827)

Violin Sonata no 7 in C minor

25'

- i* *Allegro con brio*
- ii* *Adagio cantabile*
- iii* *Scherzo: allegro*
- iv* *Finale: allegro - presto*

**Gaoyang Yang** violin  
**Yuyao Qu** piano

## Upcoming Events

### CHAMBER SPOTLIGHT: LES CHÔROS

Wednesday 8 November, 6pm

Performance Hall

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## RCM CHAMBER MUSIC

Tuesday 7 November, 1.05pm

Performance Studio

<b>Emmanuel Sejourne</b> (b 1961)	Khamsin	5'
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**Stan Talman** percussion  
**Kian Hsu** percussion

<b>Debussy</b> (1862–1918)	L'isle Joyeus	7'
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**Mariam Loladze-Meredith** piano

<b>Beethoven</b> (1770–1827)	Piano Sonata no 27 in E minor op 90	13'
	<i>i Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck,</i>	
	<i>ii Nicht zu geschwind und sehr singbar vorgetragen</i>	

**Gabriel Czerniejewski** piano

<b>Haydn</b> (1732–1809)	Piano Sonata no 31 in A flat major Hob XVI 46	18'
	<i>i Allegro moderato</i>	
	<i>ii Adagio</i>	
	<i>iii Finale</i>	

**Daniel Xia** piano

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CHAMBER SPOTLIGHT:

LES CHÔROS

Wednesday 8 November, 6pm

Performance Hall

## CHAMBER SPOTLIGHT: LES CHÔROS

Wednesday 8 November, 6pm, Performance Hall

**Villa-Lobos** Chôros no 1 4'  
(1887–1959)

**Felix Collins** guitar

**Villa-Lobos** Chôros no 2 3'

**Hollie Tibbotts** flute  
**Sydney Minor** clarinet

**Villa-Lobos** Chôros no 3 *Pica Pao* 4'

**Sydney Minor** clarinet  
**Maya Mitra** saxophone  
**David Wheeler** horn  
**Amadea Dazeley Gaist** horn  
**Tom Hutchison** horn  
**Jamie King** bassoon  
**Jamie Tweed** trombone

**Villa-Lobos** Chôros no 4 4'

**David Wheeler** horn  
**Amadea Dazeley Gaist** horn  
**Tom Hutchison** horn  
**Jamie Tweed** trombone

Villa-Lobos      Chôros no 5 *Alma Brasileira*      4'

Salvador Sanchez piano

Villa-Lobos      Chôros no 7 *Settimino*      10'

Hollie Tibbotts flute

Amelie Budd oboe

Sydney Minor clarinet

Jordan Brooks violin

Maya Mitra saxophone

Him Chan cello

Jamie King bassoon

Villa-Lobos      Chôros bis      9'

*i*      *Moderé*

*ii*      *Lent – animé*

Jordan Brooks violin

Him Chan cello

Villa-Lobos      Quinteto em forma de chôros      11'

Hollie Tibbotts flute

Annabelle Pizzey cor anglais

Amelie Budd oboe

Sydney Minor clarinet

Jamie King bassoon

In tonight's Chamber Spotlight, we celebrate a tour de force of 20th-century Latin American music, Heitor Villa-Lobos' vibrant series *Les Chôros*.

Born in Rio de Janeiro in the late 19th century, Villa-Lobos' childhood was characterised by dramatic social changes. The two years following his birth saw Brazil's abolition of slavery and the demise of the Empire of Brazil, paving the way for a time of rich cultural development which greatly impacted his style. The stringent European classical influences that had dominated musical training in Brazil did not suit him, and he rejected formal musical study after just a couple of harmony lessons. Instead, he developed his abilities by improvising on the cello, clarinet and classical guitar, observing his father's frequent musical gatherings, exploring native Brazilian musical traditions, and playing polkas and tangos in local street bands. Despite later regaining an interest in European classical music, particularly through time spent abroad in Paris and meetings with the French composer Darius Milhaud and the Polish-American pianist Arthur Rubenstein, throughout his career his music would retain a distinctly Latin American character.

The union of Brazilian nationalism, Latin American folk music, and European classical styles is prominent in Villa-Lobos' *Chôros*. Translating as 'cry' or 'weeping' in Portuguese, the word *chôro* was adopted in Brazil to describe a style of improvised street music characterised by dissonant, overlapping melodic lines and colourful cross rhythms. This juxtaposition of emotive origins with a popular character can be heard across the series of 14 works which covers a broad range of ensemble types and instrumentation, from solo works to pieces for full orchestra or choir. Many were written between 1923–1924 and 1927–1930 during Villa-Lobos' trips to Paris, at that time a city renowned as a melting pot of styles and cultural influences on the arts.

The *Chôros* heard tonight capture the diverse nature of the series. We open with *Chôros* no 1 (1920), composed for solo guitar. It is highly improvisational and features a yearning three note opening motif typical of the *chôro* style of Brazilian street music. Next, we hear *Chôros* no 2 (1924), for flute and clarinet, which combines elements of European modernism in its angular lines and use of non-diatonic scales, with Brazilian popular influences in the highly syncopated, dancelike tune that emerges in the latter half. *Chôros* no 3 (1925), subtitled *Pica Pao* (or 'woodpecker'), was originally scored for male choir before being reworked as an instrumental septet. It bears strong Amerindian influences and references songs of the Pareci tribe, along with a 'pecking' rhythm imitative of its namesake.



Chôros no 4 (1926), for three horns and trombone, takes us through from a restless opening, to a slower, lyrical 'cradle song', before closing with an up-tempo, Cuban-inspired section. Chôros no 5 (1925), for solo piano and subtitled *Alma Brasileira*, or 'Brazilian Soul', opens mournfully before undergoing a sudden shift to a passionate Latin dance section, while Chôros no 7, *Settimino* (1924) for winds, cello and violin, pairs an agitated, fragmented form with colourful snippets of dances including the waltz and the polka. We close with two later works derived from the main *Chôros* set. *Chôros bis* (1929) translates as 'chôros encores' and is a technically demanding two-movement work for violin and cello, while the *Quinteto em forma de Chôros* (1928) concludes the programme with its layers of contrasting rhythms and textures, punctuated with echoes of the Latin American dance tunes that unify both the *Chôros* set and Villa-Lobos' oeuvre.



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## UPCOMING EVENTS

### BRODSKY QUARTET

Thursday 16 November, 7.30pm

Performance Hall

Repertoire to include:

**Shostakovich** String Quartet no 7 in F sharp minor op 108

**Shostakovich** String Quartet no 9 in E flat major op 117

**Shostakovich (arr Paul Cassidy)** Adagio and Polka

**Shostakovich (arr Paul Cassidy)** String Quartet no 8 in C minor op 110

Tickets: £5

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ROYAL

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*London*

## Junior Department Soloists Concert

Saturday 9 December 2023, 11am  
Performance Hall

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Inez Karlsson <i>cello</i> Britten (1913-1976)	Suite no 1 op72 <i>Serenata and Marcia</i>	5'
Daniel Wang <i>piano</i> Haydn (1732-1809)	Piano Sonata Hob XVI <i>i Allegro</i>	4.5'
Elena Tomey <i>violin</i> Bloch (1880-1959)	Baal Shem B47 <i>iii Simchas Torah</i> (Rejoicing)	5'
Livia Bayley <i>trumpet</i> Larsson (1908-1986)	Concertino <i>iii Allegro</i>	5'
Emily He <i>piano</i> Grieg (1843-1907)	Wedding March op65 no6	5'

Emilia Gahan <i>oboe</i> Dutilleux (1916-2013)	Oboe Sonata ii Scherzo	4'
Amy Prins <i>cello</i> Martinu (1890-1959)	Variations on a Slovak Theme	2 5'
Miriam Grant <i>violin</i> Kreisler (1875-1962)	Tambourin Chinois op3	5'
Matty Oxtoby <i>cello</i> Ginastera (1916-1983)	Punena no2	4'

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Many thanks to **Craig White** *piano*  
and to the following RCMJD teachers:

Melissa Phelps, Yekaterina Lebedeva, Ani Schnarch, Torbjorn Hultmark,  
Juliana Koch, Robert Max, Lutsia Ibragimova, James Halsey

Royal College of Music Junior Department,  
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*Miranda Francis Head of Junior Programmes*  
*Gill Redfern Operations Manager*  
*Molly Bevan Administrative Coordinator*  
*John Mitchell Performance Manager*



## RCM CHAMBER MUSIC

Thursday 9 November, 6pm

Performance Hall

<b>Grandjany</b> (1891–1975)	Rhapsodic pour la harpe	9'
<b>Dian Yi</b> harp		
<b>Daniel Schnyder</b> (b 1961)	Lettres Persanes	13'
<b>Lucia Breslin</b> saxophone <b>Jose Teixeira</b> trombone		
<b>Henderson</b> (1919–2003)	Amazing Grace	5'
<b>Ewald</b> (1860–1935)	Brass Quintet no 2 op 6 <i>i Allegro risoluto</i>	6'
<b>Sonny Kompanek</b>	Killer Tango	5'
<b>Fallow Brass</b> <b>Stone Tung</b> trumpet <b>Becky Strentz</b> trumpet <b>Amelia Lawson</b> horn <b>Milly Deering</b> trombone <b>Nathan Mansell</b> tuba		
<b>Tchaikovsky</b> (1840–1893)	Nutcracker Suite for Two Pianos <i>i Overture</i> <i>ii Dance of the Sugar Plum Fairy</i> <i>iii Waltz of the Flowers</i>	15'
<b>Neo Harmony Duo</b> <b>Yifan Ying</b> piano <b>Edward Su</b> piano		

## BRODSKY QUARTET

Thursday 16 November, 7.30pm

Performance Hall

### Repertoire to include:

**Shostakovich** String Quartet no 7 in F sharp minor op 108

**Shostakovich** String Quartet no 9 in E flat major op 117

**Shostakovich (arr Paul Cassidy)** Adagio and Polka

**Shostakovich (arr Paul Cassidy)** String Quartet no 8 in C minor op 110

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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## MUSIC IN THE MUSEUM

Friday 10 November, 12.30pm

Museum Gallery

<b>JS Bach</b> (1685–1750)	Sonata in B minor for flute and harpsichord BWV 1030	16'
	<i>i Andante</i>	
	<i>ii Largo e dolce</i>	
	<i>iii Presto</i>	

**Aimee Taylor** baroque flute  
**Apolline Khou** harpsichord

<b>Telemann</b> (1681–1767)	Trio Sonata in D minor TWV42:D10	10'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Allegro</i>	
	<i>iv Presto</i>	

**Joseph Lowe** baroque violin  
**Johanka Sniehotova** baroque recorder  
**Xavi Lowe** baroque cello  
**Apolline Khou** harpsichord

<b>F Couperin</b> (1668–1733)	Concert Royaux no 2 in D major	8'
	<i>i Prelude</i>	
	<i>ii Allemande fuguée</i>	
	<i>iii Air tendre</i>	

**Samuel Finch** baroque flute  
**Ceci Keiffer** harpsichord

<b>Desclensos</b> (1912–1971)	Quattor pour Saxophones	16'
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**Astral Quartet**  
**Leopoldo Mugnai** soprano saxophone  
**Oliver Lee** alto saxophone  
**Annabella Chenevix Trench** tenor saxophone  
**Ethan Townsend** baritone saxophone

## Upcoming Events

### BRODSKY QUARTET

Thursday 16 November, 7.30pm

Performance Hall

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## RCM AT ST. MARY ABBOTS

Friday 10 November, 1.05pm

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<b>Farrenc</b>	12 Etudes de dextérité op 41	4'
(1804–1875)	v <i>no 5 in D flat major</i>	

<b>Chopin</b>	Etudes op 10	4'
(1810–1849)	viii <i>no 8 in F major</i>	
	xii <i>no 12 in C minor</i>	

Jingyuan Zhang piano

<b>Bozza</b>	Image	5'
(1905–1991)		

Enya Bowe flute

<b>Haydn</b>	Sonata XVI40 in G major	12'
(1732–1809)	i <i>Allegro innocente</i>	
	ii <i>Presto</i>	

Phoebe Liu piano

<b>Tchaikovsky</b>	Nocturne in D minor op 19 no 4	5'
(1840–1893)		

Paul Fitzgibbon viola  
Alexander Doronin piano

<b>Tailleferre</b>	Piano trio	15'
(1892–1983)	i <i>Allegro animato</i>	
	ii <i>Allegro vivace</i>	
	iii <i>Moderato</i>	
	iv <i>Trés animé</i>	

Joe MacDonald violin  
Carys Underwood cello  
Archie Bonham piano

## Upcoming Events

### **BRODSKY QUARTET**

Thursday 16 November, 7.30pm

Performance Hall

#### **Repertoire to include:**

**Shostakovich** String Quartet no 7 in F sharp minor op 108

**Shostakovich** String Quartet no 9 in E flat major op 117

**Shostakovich (arr Paul Cassidy)** Adagio and Polka

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*London*

## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 11 November 2023, 3pm  
Performance Studio

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|------|--|--------------|
| 3.00 | Alex Cetateanu <i>cello</i> (pupil of James Halsey)<br>Tchaikovsky Pezzo Capriccioso op62  | 7.5'         |
| 3.10 | String Quartet (Esther King Smith <i>tutor</i> )<br>Alice Cumberbatch & Ellie Zhu <i>violin</i> Lorenzo Dore <i>viola</i> Ray-Chinh Le <i>cello</i><br>Thomas Hewitt Jones Ghost Train | 2'           |
| 3.15 | Hector Bizet <i>violin</i> (pupil of Erica Dearing)<br>Mozart Violin Concerto in G K216 <i>i Allegro</i>   | 6'           |
| 3.30 | Michelle Wang <i>violin</i> (pupil of Hilary Sturt)<br>Paganini/Kriesler La Campanella   | 6'           |
| 3.39 | Danny Kay <i>recorder</i> (pupil of Rebecca Austen-Brown)<br>Schultze Recorder Concerto in G <i>iii Vivace</i><br>Jacob Suite <i>iv Burlesca Alla Rumba</i>                            | 3.5'<br>1.5' |
| 3.45 | Kitty Ajaz <i>cello</i> (pupil of Alexander Boyarsky)<br>Schumann Fantasiestucke op73 no's 1-3   | 12'          |



4.00	Emma Seymour <i>violin &amp; horn</i> (pupil of Ericas Dearing and Sabrina Pullen)	
	Smetana Aus der Heimat ii Andantino	6'
	Timonthy Jackson Loch Lomond	2.5'
	Joe Hisaishi Merry Go Round of Life	1.5'
4.15	Natan Sarker <i>violin</i> (pupil of Erica Dearing)	
	Vivaldi Concerto no3 in F major op8 RV293 Autumn	6'
	Bartok Romanian Dances nos 4-6	5'
4.30	Jamie Jones <i>viola</i> (pupil of Sara-Jane Bradley)	
	Stamitz Viola Concerto in D op1 <i>i Allegro</i>	10'
4.45	Kazuki Kyo <i>piano</i> (pupil of Rodney Friend)	
	Tchaikovsky Violin Concerto in D Major op 35	
	<i>iii Allegro vivacissimo</i>	10'
5.00	Samvid Shridhar <i>violin</i> (pupil of Juliet Hughes-Rees)	
	Vivaldi Concerto in F op8 no3 RV 293 Autumn <i>i Allegro</i>	3.5'
	Albeniz arr Kreisler Tango	3'



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Miranda Francis *Head of Junior Programmes*  
 Gill Redfern *Operations Manager*  
 Molly Bevan *Administrative Coordinator*  
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## Junior Department Soloists Concert

Saturday 11 November 2023, 5.30pm  
Performance Hall

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Alice Cumberbatch *violin*  
Stravinsky

Suite Italienne  
*i Allegro moderato*

2.5'

Aiden Bhak *violin*  
JS Bach

Violin Sonata no2 in A Minor BWV1003  
*iii Andante*

4'

Sayuri Okunushi *piano*  
Mozart

Piano Sonata K576 *i Allegro*

5'

Charlie Jang *cello*  
Romberg

Concertino in D minor *i Allegro*

4'

Jerry Liu *piano*  
JS Bach

Italian Concerto BWV 971 *i Allegro* 4.5'

Caia Harris *violin*  
Mozart

Violin Concerto no3 in G Major KV216  
*i Allegro* 5'

Eliza de Silva *violin*  
Sarasate

Introduction and Tarantella op43 5'

Many thanks to Craig White *piano* and to the following teachers:

Juliet Hughes-Rees, Maciej Rakowski, Yekaterina Lebedeva,  
Pal Banda, Jianing Kong, Viktoria Grigoreva, Lutsia Ibragimova



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<b>Iturralde</b> (1929–2020)	Suite Hellenique	8'
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**Lydia Cochrane** saxophone  
**Lucia Breslin** saxophone  
**Maya Mitra** saxophone  
**Matthew Stringer** saxophone

<b>Berkeley</b> (1903–1989)	Theme and Variations	8'
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**Arie Dakesian** guitar

<b>Brahms</b> (1833–1897)	Viola Sonata op 120 no 2 in E flat major	15'
	<i>i Allegro amabile</i>	
	<i>ii Allegro appassionato</i>	

**Vanessa Hristova** viola  
**Lily Petrova** piano

<b>Mendelssohn</b> (1809–1847)	Piano Trio no 2 in C minor op 66	15'
	<i>i Allegro energico e con fuoco</i>	
	<i>ii Andante espressivo</i>	

**Goethe Trio**  
**Yesong Jung** piano  
**Luisa Schwegler** violin  
**Sam Weinstein** cello

## Upcoming Events

### CHAMBER SPOTLIGHT: THE HUNT

Wednesday 16 November, 6pm

Performance Hall

In the fourth and final instalment this term, discover chamber works you might not know alongside established favourites with our new series, Chamber Spotlight.

Repertoire to include:

**Mendelssohn** String Quartet no 6 in F minor op 80

**Widmann** String Quartet no 3 'Hunt'

**Haydn** String Quartet op 76 no 2 'Quinten'

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## **RCM SYMPHONY ORCHESTRA**

Sunday 12 November 2023, 3.30pm

Amaryllis Fleming Concert Hall

Vasily Petrenko conductor

RCM Symphony Orchestra

# RCM SYMPHONY ORCHESTRA

Sunday 12 November 2023, 3.30pm | Amaryllys Fleming Concert Hall

Supported by the Sergei Rachmaninoff Fund

**Vasily Petrenko** conductor  
**RCM Symphony Orchestra**

<b>Beethoven</b> (1770–1827)	Egmont Overture op 84	9'
<b>Sofia Gubaidulina</b> (b 1931)	The Wrath of God	18'
	Part i	
	Part ii	
	Part iii	
	Part iv	
	Part v	
	Part vi	
	Part vii	
	Part viii	

## INTERVAL

<b>Prokofiev</b> (1891–1953)	Symphony no 5 in B flat major op 100	46'
	<i>i Andante</i>	
	<i>ii Allegro marcato</i>	
	<i>iii Adagio</i>	
	<i>iv Allegro giocoso</i>	



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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Music Director of the Royal Philharmonic Orchestra, Vasily Petrenko, returns to lead the RCM Symphony Orchestra in a dramatic programme. Opening with Beethoven's heroic overture, its turbulent themes take inspiration from Goethe's 16th-century Flemish nobleman Count Egmont and his sacrifice for national freedom.

Beethoven received a commission to compose the overture and incidental music to Goethe's play in 1809. The play recounts Egmont's fight to liberate the Netherlands from Spanish rule, his capture and execution. Whilst Beethoven was composing this work, the Napoleonic Wars were in progress and the French empire had dominated most of Europe. It could be said he expressed his own political opinions in this music and the heroic sacrifices made in standing against oppression.

The slow introduction is dark and ominous. The F minor tonality is a key Beethoven used to represent death and tragedy. Egmont's struggle is best highlighted at the end of the work where, at the darkest moment, the music unexpectedly builds to a glorious fortissimo. This symbolises Egmont mounting the execution block and uttering his final triumphant words, a call to his people to stand up for freedom: 'Defend your land! And to liberate your loved ones, give yourselves joyously, as I do now, for you!'

To follow is Sofia Gubaidulina's powerful vision of the Day of Judgment, dedicated to 'the great Beethoven'. The work is structured around recurring,

ominous brass motifs, evoking an angry God, which build up to tremendous tutti sections of instrumental colour and orchestral force. In the low brass Gubaidulina utilises the rarely heard quartet of Wagner tubas. These hybrid instruments, bridging bridge the gap in timbre between horns and trombones, are in fact played by horn players and were originally conceived by Richard Wagner when he was working on *Das Rheingold*.

The orchestra concludes the concert with Prokofiev's uplifting Fifth Symphony written in 1944. With its poignant melodies and rich orchestration, the symphony has long been associated with spirit of hope and human resilience. It was composed shortly after Allied troops landed on the beaches of Normandy and the Russian forces were moving toward Berlin – the worst of the war was soon to be over. Prokofiev said of this symphony: 'I regard the Fifth Symphony as the culmination of a long period of my creative life...I conceived of it as glorifying the grandeur of the human spirit'.

## Vasily Petrenko

Vasily Petrenko was born in 1976 and studied at the Conservatory in his native St Petersburg, where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov.

Last season marked the start of his tenure as Music Director of the Royal Philharmonic Orchestra. He is Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, after 15 years as Chief Conductor (2006–21), and continues as Chief Conductor of the European Union Youth Orchestra (since 2015). He was Principal Guest Conductor and then Artistic Director of the State Academic Symphony Orchestra of Russia (2016–21).

He inaugurated his directorship of the RPO with a series of major British symphonic repertoire at the Royal Festival Hall and Royal Albert Hall, and a major US tour culminating at Carnegie Hall, New York. He made his debut with the Hong Kong Philharmonic in January and continues to work with orchestras worldwide, including the Cleveland, Berlin Radio Symphony, Netherlands Radio Philharmonic, Barcelona Symphony, Dresden and Israel Philharmonic and Spanish National orchestras.

Vasily Petrenko is only the second person to have been awarded honorary doctorates by both the University of Liverpool and Liverpool Hope University – awards that recognise the impact he had on the city's cultural scene.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)

Robert Turner (viola)

Tim Walden (cello)

Tom Goodman (double bass)

Frank Zielhorst (tutti strings)

Marie Lloyd (woodwind)

Amos Miller (brass)

David Hockings (percussion)

Stephen Fitzpatrick (harp)

Timothy Lines (tutti woodwind, brass & percussion and tutti orchestra)

**Violin I***Shoshanah Sievers*

Mira Marton

Katherine Yoon

Molin Han

Vera Beumer

Katie Mazur

Deniz Sensoy

Lily Harwood

Bronte Vlashi

Gaoyang Yang

Chenmei Jiang

Michelle Kolesnikov

Lily Kettle

Sally Aiko Dando

Eliott Bougant

Emma Demetriades

**Violin II***Viviane Plekhotkine*

Daniela Guillen Garcia

Zea Hunt

Isabella Azima

Alexandra Peel

Amy Jo Gilbert

Faye Lam

Tom Wilson

Greta Bommarito

Theo Elwes

Angele Sevestre

Rubie Besin

Piotr Burda-Zwolinski

**Viola***Aisha Goodman*

Jiaxin Yang

Dorothy Junginger

Xinyue Kang

Anthony Ip

Mitzi Marley Clarke

Caleb Li

Rosie Rowe

Laura Young

Yuqi Sun

**Cello***Rasmus Andersen*

Olivia Da Costa

Clare Juan

Theodore Baujard

Philip Heide

Ayla Mascarenhas

Yuwei Chen

Aline Christ

Yuxuan Lu

Hannah Hoppmann

**Double Bass***Daniil Margulis*

Isabel Garcia Gonzalez

Ruohua Li

Wilhelminah Findal-Fossmo

Lydie Horsford

Levi Andreassen

Jack Cherry

Georgia Lloyd

**Flute***Issy Haley-Porteous*

Tilly Coulton

Zoe Borseth Rasmussen

Samantha Rowe (pic)

**Oboe***Kara Battley*

Lizzy Russell

Katherine Farnden (cor)

**Clarinet***Lucia Porcedda*

Catrin Davies

Alice Dilley

Eleanor Kershaw (E flat)

Jasper Perry (bass)

**Bassoon***Sam Sallenave*

Sarah Byrne

Joe Lyndley

William Hartley (contra)

**Horn***Antonin Liolios*

Lucas Boardman

Yujie Zhao

Yaoqi Tang

Hannah Spry

**Wagner tuba***Alexander Harris*

Henry Lok

Oscar Horan

Derry Sowinski

**Trumpet***Evan Scott*

Ed Smith

Callum Robb

Alex Gray

**Trombone***Meggie Murphy*

Pau Hernandez Santamaria

Max Pritchard

Jonathan Lovatt (bass)

**Tuba***Thomas Stone*

Sunny Anderson

**Timpani**

Julie Scheuren

**Percussion***Charlie Payne*

Juho Hwang

Timothy Dobinson

Tingjun Zhu

Julian Saint Denis

**Harp***Catherine Reid*

Rosie Scott

**Piano**

Zekun Ji

Italics denote section principals.

Personnel correct at the time of going to print.

## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## ORCHESTRAL MASTERWORKS: SWAN LAKE

Thursday 16 November 2023, 6pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Alex Mackinder** conductor\*

**Maxence Bretel** violin

**Anian Wiedner** Waterfall Night (world premiere)\*

**Betsy Jolas** A Little Summer Suite

**Tchaikovsky** Swan Lake suite op 20a

Martyn Brabbins, RCM Prince Consort Professor of Conducting, has been described as an 'inspirational force in British music'.

He returns to the Royal College of Music to lead the RCM Philharmonic in Tchaikovsky's iconic *Swan Lake* Suite, with its famous opening fantasy-like theme played by the oboe and harp.

In addition, hear a suite by Betsy Jolas – an evocative work described as 'a walking stroll in four sections' – and a world premiere by RCM composer Anian Wiedner, inspired by the abstract and richly layered painting by American artist Pat Steir.

Tickets: £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





**R O Y A L**

**C O L L E G E**

**O F M U S I C**

*London*

**JUNIOR FELLOW SHOWCASE:  
ALKYONA QUARTET**

Monday 13 November, 6pm  
Performance Hall

## JUNIOR FELLOW SHOWCASE: ALKYONA QUARTET

Monday 13 November, 6pm, Performance Hall

<b>Beethoven</b> (1770–1827)	String Quartet in D major op 18 no 3	25'
	<i>i Allegro</i>	
	<i>ii Andante con moto</i>	
	<i>iii Allegro</i>	
	<i>iv Presto</i>	

<b>Beethoven</b>	String Quartet in F major op 18 no 1	28'
	<i>i Allegro con brio</i>	
	<i>ii Adagio affetuoso ed appassionato</i>	
	<i>iii Scherzo. Allegro molto</i>	
	<i>iv Allegro</i>	

### Alkyona Quartet

Emma Purslow violin

Marika Kruup violin

Claire Newton viola

Jobine Siekman cello



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Programme details correct at time of going to print.

## Alkyona Quartet

The Alkyona Quartet presents fresh, imaginative interpretations of both well-known works and hidden gems of the string quartet repertoire. Its performances are warm and vivacious, aiming to present programmes as colourful and vibrant as its 'Kingfisher' namesake. The members of the quartet were Tunnell Trust Award Holders 2020–21, Making Music Selected Artists 2021–22 and are currently the RCM String Quartet Fellows 2023–24.

The quartet has performed in many leading UK venues including St Martin in the Fields, St John's Smith Square and the Royal Albert Hall, as well as at many music societies and festivals both at home and abroad. The quartet was New Generation Artists at the Stiff International Music Festival 2019 and residents at Music at Brel the same year. The quartet has played concerts at the Huygens Festival for the last four years, which were broadcasted live on Dutch TV channel Midvliet.

The Alkyona Quartet collaborates across the arts and was Ensemble in Residence for Leighton House Museum 2019–23. The quartet released its debut album, *Intimate Letters* in June 2020 in collaboration with Cegin Productions. The quartet has worked closely with Latin American band Quimantu, film makers, Tabla player Kuljit Bhamra MBE, actor Saskia Reeves, soprano Elisabeth Hetherington, percussionist Adriano Adewale, composer Caroline Heslop and dance company the Dutch Don't Dance Division.

Outreach is an important part of the quartet's work; it is currently one of the Young Professional quartets of Project String Quartet UK. The quartet has given masterclasses and side-by-side performances at numerous schools including Repton School, St Paul's Boy's School and Ipswich School, where the members led the string section of the Festival of Music.

The quartet is grateful for support from the Dutch National Music Instrument Foundation for the loan of Jobine's 18th-century Lefebvre cello and the Harrison-Frank Foundation for the loan of Emma's 1713 Venetian violin.

## UPCOMING EVENTS

### BRODSKY QUARTET

Thursday 16 November, 7.30pm  
Performance Hall

Repertoire to include:

**Shostakovich** String Quartet no 7 in F sharp minor op 108

**Shostakovich** String Quartet no 9 in E flat major op 117

**Shostakovich (arr Paul Cassidy)** Adagio and Polka

**Shostakovich (arr Paul Cassidy)** String Quartet no 8 in C minor op 110

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

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# ROYAL COLLEGE OF MUSIC

## Fellowship Showcase: Maxence Bretel

**Date:** Monday 14 November 2022

**Time:** 6pm

**Venue:** Performance Hall

**Duration:** 43

**Concert Manager:** Anja Blackwell

**Green Room:** Exchange Meeting Room

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

<b>Bartók</b> (1881–1945)	Contrasts	18'
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**Maxence Bretel** violin

**Meline Le Calvez** clarinet

**Anastasia Matkovskaia** piano

<b>Dvořák</b> (1841–1904)	String Quartet no 12 'American' op 96	25'
	<i>i Allegro ma non troppo</i>	
	<i>ii Lento</i>	
	<i>iii Molto vivace</i>	
	<i>iv Finale. Vivace ma non troppo</i>	

**David Horvat** violin

**Maxence Bretel** violin

**Hattie Quick** viola

**Eleonore Bernhardt** cello

**Rehearsals: 15:00-17:30.**

It is up to you, Maxence, how you would like to split the rehearsal time.

# Useful Information

## On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
  - How many stands and chairs do I need?
  - Do I have a page turner?
  - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.

## Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the Concerts folder on Panopto.

Students are not permitted to download RCM Chamber Music concerts for personal or professional use. If you would like to record your performance, please book a performance space at another time, and use the Panopto One Touch system.

If you have any further questions or concerns, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk)

## RCM CHAMBER MUSIC

Tuesday 14 November, 1.05pm

Performance Studio

<b>Scriabin</b> (1872–1915)	Piano Sonata no 3 in F sharp minor op 23 <i>i</i> <i>Drammatico</i> <i>ii</i> <i>Scherzo: Allegretto</i>	10'
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**Fangwei Zhao** piano

<b>Walton</b> (1902–1983)	Cello concerto <i>i</i> <i>Moderato</i>	8'
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**Peixuan Xie** cello  
**Craig White** piano

<b>Berg</b> (1885–1935)	Piano Sonata op 1	11'
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**Johanna Henschel** piano

<b>Bloch</b> (1880–1959)	Nuit exotique	10'
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**Greta Bommarito** violin  
**Francesco Bravi** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Wednesday 15 November, 6pm

Carne Room

Repertoire to include:

**Bax** I heard a piper piping

**Lowell Liebermann** Sonata for double bass

**R Schumann** Adagio and Allegro

**Brahms** Piano Trio no 1 in B flat major op 8

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM SCHOLARSHIPS

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# ROYAL COLLEGE OF MUSIC

## RCM Chamber Music

### Chamber Masterclass with the Brodsky Quartet

Wednesday 15 November, 2pm  
Performance Hall

**Mendelssohn**  
(1809–1847)

Quartet in F minor op 80 no 6  
*i Allegro vivace assai*

**Kitchen Quartet**  
**Mariia Liaskovets** violin  
**Ankits Tripathi** violin  
**Hugo Svensson** viola  
**Remy Segrott** cello

**Shostakovich**  
(1906–1975)

String Quartet no 7 in F sharp minor op 108  
*i Allegretto*  
*ii Lento*  
*iii Allegro – Allegretto*

**Fiora Quartet**  
**Deniz Sensoy** violin  
**Isabella Todes** violin  
**Luca Wadham** viola  
**Berniya Hamie** cello

**Mendelssohn**  
(1809–1847)

String Quartet no 7 in F sharp minor op 108  
*i Allegretto*

**Mira Marton** violin  
**Kaja Sesek** violin  
**Sofia Gomez Alberto** viola  
**Clare Juan** cello

## BRODSKY QUARTET

Since forming in 1972, the Brodsky Quartet has performed over 3,500 concerts on the major stages of the world and released more than 70 recordings. Having recently celebrated its 50th anniversary, the Brodsky Quartet continues to enjoy a busy international performing schedule, extensively touring the major festivals and venues throughout Australasia, North and South America, Asia and Europe as well as in the UK, where the quartet is based. The quartet's prominent presence on the international chamber music scene, as well as in a range of educational affiliations, has been ensured by its never-ending energy and craftsmanship, attracting numerous awards and accolades worldwide.

Shostakovich has become synonymous with the Brodsky Quartet name: a 2012 London performance of the complete string quartet cycle resulted in the quartet taking the prestigious title 'Artistic Associate' at London's Kings Place – a residency which lasted ten years, culminating in a triumphant repeat cycle of the 15 works over two days. It therefore seems fitting that the legacy of an inimitable 50 years as a quartet has been to offer complete Shostakovich cycles around the world, allowing the full immersive experience to be accessible to all in the coming seasons.

The Brodsky Quartet has always had a busy recording career and enjoyed an exclusive and fruitful relationship with Chandos Records for many years. Releases on the label include a live recording of the complete Shostakovich cycle as well as quartets and quintets by Brahms, Elgar, Janáček, Debussy and more, with a stellar line-up of fellow musicians. The quartet's set of the late string quartets of Beethoven was released in 2020 to great critical acclaim, and a recent release, *Homage to Bach*, comprises the phenomenal premiere recordings of Bach's three solo violin sonatas arranged by Paul Cassidy. The quartet marked their 50th anniversary with three diverse releases: the hugely celebrated Schubert Quintet with cellist Laura van der Heijden, *Rocking Horse Road* with long-term collaborator Jacqui Dankworth and *Golden Oldies*, a compendium of encores arranged by the quartet in celebration of this milestone.

The quartet took its name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's Violin Concerto and a passionate chamber musician. Krycia Osostowicz plays a violin made by Francesco Gofriller, 1720; Ian Belton's violin is by Giovanni Paolo Maggini, c.1615. Paul Cassidy plays on La Delfina viola, c.1720, courtesy of Sra. Delfina Entrecañales and Jacqueline Thomas's cello is by Thomas Perry of Dublin, 1785.



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## RCM CHAMBER MUSIC

Wednesday 15 November, 6pm

Carne Room

<b>Bax</b> (1883–1953)	I heard a piper piping	4'
<b>Ola Korzeb</b> soprano <b>Magdalene Ho</b> piano		
<b>Lowell Liebermann</b> (b 1961)	Sonata for double bass <i>i Comodo</i> <i>ii Adagio</i> <i>iii Presto</i> <i>iv Tempo primo ma un poco ritenuto</i>	20'
<b>Levi Andreassen</b> double bass <b>Viviana Taga</b> piano		
<b>R Schumann</b> (1810–1856)	Adagio and Allegro	10'
<b>Alina Maries-Reim</b> cello <b>Oliver Cuttriss</b> piano		
<b>Brahms</b> (1833–1897)	Piano Trio no 1 in B flat major op 8 <i>i Allegro con brio</i>	15'
<b>Zoe Hirst</b> violin <b>Jeffrey Au</b> piano <b>Lucas Robson</b> cello		

## Upcoming Events

### RCM CHAMBER MUSIC

Tuesday 21 November, 1.05pm

Performance Studio

Repertoire to include:

**Sobhan Afsarian** Four Arches

**Beethoven** Sonata op 31 no 1

**Giovanni Caramiello** Duetto sulla Forza del Destino di Verdi

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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ROYAL

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*London*

## BRODSKY QUARTET

Thursday 16 November 7.30pm  
Performance Hall

## BRODSKY QUARTET

Thursday 16 November, 7.30pm, Performance Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

<b>Shostakovich</b> (1906–1975)	String Quartet no 7 in F sharp minor op 108	13'
	<i>i Allegretto</i>	
	<i>ii Lento</i>	
	<i>iii Allegro–Allegretto</i>	

### Fiora Quartet

Deniz Sensoy violin  
Isabella Todes violin  
Luca Wadham viola  
Berniya Hamie cello

<b>Shostakovich</b>	String Quartet no 9 in E flat major op 117	28'
	<i>i Moderato con moto</i>	
	<i>ii Adagio</i>	
	<i>iii Allegretto</i>	
	<i>iv Adagio</i>	
	<i>v Allegro</i>	

### Brodsky Quartet

Krysia Osostowicz violin  
Ian Belton violin  
Paul Cassidy viola  
Jacqueline Thomas cello

INTERVAL

Shostakovich      Adagio from Lady Macbeth of Mtsensk      6'  
(Arr Paul Cassidy)

Shostakovich      Polka from The Golden Age      3'  
(Arr Paul Cassidy)

Brodsky Quartet

Seion Quartet

Joe MacDonald violin

Sally Aiko Dando violin

Joe Berry viola

Carys Underwood cello

Shostakovich      Chamber Symphony in C minor op 110a      26'  
*i*      *Largo*  
*ii*      *Allegro molto*  
*iii*      *Allegretto*  
*iv*      *Largo*  
*v*      *Largo*

Brodsky Quartet

Seion Quartet

Fiora Quartet



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Tonight, RCM string quartets play together with the world-renowned Brodsky Quartet in a concert of dramatic works by Dmitri Shostakovich.

Shostakovich was born in Saint Petersburg into a family of music-makers. From the age of nine his mother taught him piano, for which he showed an astonishing aptitude, frequently recalling pieces from memory after one listen. He enrolled in the Saint Petersburg Conservatory aged 13 and composed several piano suites and the beginnings of his First Symphony alongside his studies. His upbringing was also inherently political. His paternal grandfather was an exiled Polish revolutionary, and the young Shostakovich grew up during the First World War and the following establishment of the Soviet Regime. Music and politics were at odds for Shostakovich throughout his career. In his later years he joined the Communist Party and was both a delegate of the Supreme Soviet of the USSR and Chairman of the Russian Union of Composers. However, he also faced condemnations of his music on account of its failure to uphold Soviet ideals. His only opera, *Lady Macbeth of Mtsensk*, was deemed 'a muddle of music' and banned by the Soviet Union, and he was publicly denounced twice for writing with too much Western, 'anti-Russian' influence. The posthumous publication of Shostakovich's memoirs revealed deep dissatisfaction with the Soviet regime and revealed hidden messages of dissent in his works.

Tonight begins with String Quartet no 7, dedicated to the memory of Shostakovich's first wife, Nina Vassilyevna Varzar. Written in F sharp minor (a key frequently used to depict suffering) and hallmarked by a restless energy, the work opens with an *Allegretto* filled with short, spiky motifs and staccato rhythms. The following *Lento* uses a chromatic melody, eerie open octaves and a large spread between the registers of each instrument to maintain a sense of unease. The finale begins with a frenzied *Allegro* with a highly chromatic main motif and violins that soar to fever pitch, while the closing *Allegretto* section is more hushed, centred around a suggestive main theme and contrasted by barbed staccato and pizzicato. The work closes with a final chord that sighs with relief.

We follow with String Quartet no 9, completed in 1964 after three years of work. The slow progress owes to Shostakovich's decision to burn the manuscript of its first version. While he downplayed this 'attack of healthy self-criticism', this extreme reaction displays the inner turmoil the composer was often wracked with. The quartet opens with a ruminating *Moderato con moto*. The second violin's opening theme has been compared to the melodic material Shostakovich used for the monk and chronicler Pimen in his 1940 orchestration of Mussorgsky's opera *Boris Godunov*. Listeners have interpreted this as Shostakovich's way of adopting a declamatory tone to impart the truth of his struggles with the Soviet regime. The yearning, lamenting



character of the following *Adagio* would certainly fit a hushed admission of suffering, before the spell is broken in the *Allegretto*, a polka that opens pompously before turning restless once again. A second *Adagio* follows, in which an anxious, mournful motif is dispelled by violent pizzicato, perhaps suggesting oppression from a governing authority. The final, colossal *Allegro* revisits and amalgamates all the preceding material before concluding with an intense crescendo of almost 200 bars.

Next, we hear two short works from Shostakovich's output for stage, both arranged for string quartet by the Brodsky Quartet's Paul Cassidy. *Adagio* is an arrangement of an aria from the third act of Shostakovich's outlawed opera *Lady Macbeth of Mtsensk*. Based on a novella by Nikolai Leskov, the opera tells the story of bored wife Katerina Izmailova and Sergei, a worker at the local mill, who embark on a passionate affair with disastrous consequences. This arrangement for strings amplifies the emotion of one of the opera's pinnacle moments. *Polka* is a movement from the third act of the satirical ballet *The Golden Age*, which with its depiction of a Soviet football team facing hostility in a Western city, is one of Shostakovich's more overt displays of outward Soviet loyalty.

We conclude with Shostakovich's epic Chamber Symphony. This work is adapted from his 1960 String Quartet no 8, written across just three days in Dresden, Germany. He was there to write music for the joint Soviet-German film project *Five Days, Five Nights* which recounted the bombing of the city in the Second World War. Greatly moved by the horrors of this bombardment, Shostakovich dedicated the quartet 'to the victims of fascism and the war', though friends and family members have since suggested this dedication was forced by the Soviet Regime, and that Shostakovich would have preferred a dedication to the victims of totalitarianism, or even as his own epitaph. The larger ensemble used in the Chamber Symphony adaptation lend the quartet a harrowing depth.

The first movement is a pained elegy filled with aching dissonances, centred around the musical motif D–E flat–C–B, which using German nomenclature would be written DSCH. This musical abbreviation of Shostakovich's name reoccurs throughout the quartet. The following *Allegro molto* shatters this quietude with riotous abandon, before the *Allegretto*, a waltz-rondo, brings further unease with its indeterminate key and dotted rhythms. The final two movements, both marked *Largo*, begin with an ominous 'banging' that may suggest gunfire, and rearrange the DSCH motif to form the Dies Irae, a motif from the Catholic requiem mass. The finale recalls the opening of the work and draws the quartet to a close with funereal sombreness.

## Brodsky Quartet

Since forming in 1972, the Brodsky Quartet has performed over 3,500 concerts on the major stages of the world and released more than 70 recordings. Having recently celebrated its 50th anniversary, the Brodsky Quartet continues to enjoy a busy international performing schedule, extensively touring the major festivals and venues throughout Australasia, North and South America, Asia and Europe as well as in the UK, where the quartet is based. The quartet's prominent presence on the international chamber music scene, as well as in a range of educational affiliations, has been ensured by its never-ending energy and craftsmanship, attracting numerous awards and accolades worldwide.

Shostakovich has become synonymous with the Brodsky Quartet name: a 2012 London performance of the complete string quartet cycle resulted in the quartet taking the prestigious title 'Artistic Associate' at London's Kings Place – a residency which lasted ten years, culminating in a triumphant repeat cycle of the 15 works over two days. It therefore seems fitting that the legacy of an inimitable 50 years as a quartet has been to offer complete Shostakovich cycles around the world, allowing the full immersive experience to be accessible to all in the coming seasons.

The Brodsky Quartet has always had a busy recording career and enjoyed an exclusive and fruitful relationship with Chandos Records for many years. Releases on the label include a live recording of the complete Shostakovich cycle as well as quartets and quintets by Brahms, Elgar, Janáček, Debussy and more, with a stellar line-up of fellow musicians. The quartet's set of the late string quartets of Beethoven was released in 2020 to great critical acclaim, and a recent release, *Homage to Bach*, comprises the phenomenal premiere recordings of Bach's three solo violin sonatas arranged by Paul Cassidy. The quartet marked their 50th anniversary with three diverse releases: the hugely celebrated Schubert Quintet with cellist Laura van der Heijden, *Rocking Horse Road* with long-term collaborator Jacqui Dankworth and *Golden Oldies*, a compendium of encores arranged by the quartet in celebration of this milestone.

The quartet took its name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's Violin Concerto and a passionate chamber musician. Krysia Osostowicz plays a violin made by Francesco Gofriller, 1720; Ian Belton's violin is by Giovanni Paolo Maggini, c.1615. Paul Cassidy plays on La Delfina viola, c.1720, courtesy of Sra. Delfina Entrecanales and Jacqueline Thomas's cello is by Thomas Perry of Dublin, 1785.

## **Fiora Quartet**

Formed at the RCM in 2021, the Fiora Quartet was mentored by the Sacconi Quartet from 2021–22 and won second prize at the RCM String Quartet Competition in 2022. Past performances include the RCM Quartetto di Cremona showcase concert in May 2023, RCM Chamber Festival 2023, Super String Sunday 2022, and public masterclasses with the Chiaroscuro Quartet, Rachel Podger and Mats Zetterqvist. The quartet has also performed at the Chipping Campden Festival and Sacconi Festival in Folkestone, and worked with artists including Nathan Braude, Daniel Rowland, Rafael Todes and the Marmen Quartet. Most recently, it has been selected as one of three quartets on the RCM String Quartet Platform scheme for 2023–24.

Deniz Sensoy holds the Queen Elizabeth The Queen Mother scholarship and plays a violin by Thomas Pery generously loaned by Florian Leonhard, Isabella Todes plays a Testore violin, Luca Wadham plays a 1677 Grancino viola and Berniya Hamie holds an ABRSM scholarship and plays on a cello by John Betts loaned by the RCM.

## **Seion Quartet**

Formed in early 2023, the Seion Quartet has enjoyed a variety of different performance opportunities in recent months. These include a collaboration with Merton College Oxford performing repertoire by Felix Mendelssohn, Webern and Mozart. The quartet was also selected to perform in RCM's Super String Sunday held in the Amaryllis Fleming Concert Hall, and last month played as part of the Broadstone Music Series in Dorset. In May 2023, members of the quartet were chosen to collaborate with the Sacconi Quartet in concert at the RCM, as well as at the Sacconi Festival in Folkestone this summer. Later this month, the quartet will play Moeran's String Quartet no 3 in the Crypt at St John's Smith Square. The members of the quartet are Joe MacDonald who studies under Radu Blidar; Sally Aiko Dando who studies under Lutsia Ibragimova; Joe Berry who studies under Johnathan Barritt, and Carys Underwood who studies under Richard Lester. The name 'Seion' ties in with Joe MacDonald and Sally's Japanese connections and can be translated as 'tone of voice' or 'serenity'.

## **NEW PERSPECTIVES: BIRTWISTLE**

Thursday 23 November, 6pm | Amaryllis Fleming Concert Hall

**Timothy Lines** director

**Michal Oren** conductor

**New Perspectives**

**Delyth Field** Swallowtail Butterfly (world premiere)

**Ben Araujo** Crying tears of blood (world premiere)

**Birtwistle** Verses for Ensembles

New Perspectives, the RCM's flagship new music ensemble, performs world premieres by RCM composers in this rush-hour concert.

Completing the programme is Birtwistle's 1969 theatrical work utilising the verse-and-refrain concept. Scored for a woodwind quintet, brass quintet and percussion, instruments are pushed to the extremes of register and technique.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## **RCM SCHOLARSHIPS**

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk)



## ORCHESTRAL MASTERWORKS: SWAN LAKE

Thursday 16 November 2023, 6pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Alex Mackinder conductor

Maxence Bretel violin

RCM Philharmonic

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Thursday 16 November 2023, 6pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Alex Mackinder** conductor\*

**Maxence Bretel** violin

**RCM Philharmonic**

<b>Anian Wiedner</b> (b 2001)	Waterfall Night (world premiere)*	12'
<b>Betsy Jolas</b> (b 1926)	A Little Summer Suite	12'
<b>Tchaikovsky</b> (1840–1893)	Swan Lake suite op 20a <i>i Scène</i> <i>ii Valse</i> <i>iii Danse des cygnes</i> <i>iv Scène</i> <i>v Czardas: Danse hongroise</i> <i>vi Danse espagnole</i> <i>vii Danse napolitaine</i> <i>viii Mazurka</i>	24'

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Prince Consort Professor of Conducting Martyn Brabbins and the RCM Philharmonic open this concert with a world premiere by RCM graduate composer Anian Wiedner. The violin concerto *Waterfall Night* takes its title from a painting by the American artist Pat Steir which is exhibited in the Tate Modern. The painting is richly layered with lines within the painting appearing to move and form background shapes and textures. This effect has been translated musically into the work. The violin helps create the background that it sits on top of, whilst still being an organic part of the orchestral whole. Throughout the piece there is depth in texture and colour, imitating the painting.

Betsy Jolas describes her suite as 'wandering music ... music which seems aimless and could land anywhere at any time'. Her concept was inspired by Mussorgsky's *Pictures at an Exhibition*, 'a walking stroll in four sections' called *Away, about, under and home, Knocks and clocks, Shakes and quakes, and Chants and cheers*.

To conclude the RCM Philharmonic performs music from the iconic ballet *Swan Lake*. Tchaikovsky wrote the scores for three of the most popular ballets of all time; *Swan Lake*, composed for the Bolshoi Theatre in Moscow in 1877, was the first. The ballet tells the story of the ill-fated lovers Prince Siegfried and the enchanted half-woman half-swan Odette. The original production was not a huge success but this was largely down to the uninspiring choreography. Nevertheless sensitive to any criticism, Tchaikovsky decided he should rewrite the music to create a suite. A *Swan Lake* suite was published seven years after Tchaikovsky's death, although it remains unclear whether the selection was chosen by the composer himself or someone else. The work is full of memorable melodies such as the opening movement's fantasy-like theme played by the oboe and harp representing the Swan, and the famous bassoon melody in *Dance of the Swans*. Two years after Tchaikovsky's death, choreographers Marius Petipa and Lev Ivanov reworked the ballet's choreography and this version was an instant hit.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

## **Martyn Brabbins**

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guests with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 living composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. In 2023 he received the RPS Conductor Award for his 'colossal' contribution to UK musical life. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society alongside his duties at ENO, and has for many years supported professional, student and amateur music-making at the highest level in the UK.

## **Alex Mackinder**

Born and raised in London, Alex is studying for an Master's in orchestral conducting at the RCM, having previously received an MA (Distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic Orchestra. He is the Founder and Artistic Director of The Sirius Orchestra, an orchestra that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular music-making opportunities to assist their transition into the professional sphere. Past performances include Haydn's Creation and Strauss' Metamorphosen, whilst forthcoming concerts this season will feature Beamish's Saxophone Concerto no 2, Schumann's Symphony no 3 and Rachmaninov's Symphonic Dances.



## Maxence Bretel

Maxence Bretel studied at the conservatoires of Champigny Sur Marne, de Saint Maur des Fossés and de Boulogne-Billancourt. In 2016, Maxence joined Radu Blidar's class at the RCM where he successfully completed his undergraduate and postgraduate degrees. He also pursued an Artist Diploma, graduating in July. In his final year at the RCM, Maxence received the prestigious Constant & Kit Lambert Junior Fellowship. During his time at the RCM, Maxence collaborated with Maxim Vengerov, Sir Antonio Pappano, Nicola Benedetti and Bernard Haitink. He participated in international orchestral performances at venues including the Barbican Centre, Shanghai Symphony Hall, Cite de la Musique, Paris, the Royal Albert Hall and Abbey Road Studios. In addition to solo and orchestral pursuits, Maxence engages in chamber music, co-founding the Occam Quartet in 2020. The quartet has performed in multiple showcases and festivals. Maxence embraces a diverse repertoire blending late-Baroque compositions with contemporary and experimental music. He currently performs on a Circle of Carlo Antonio Testore violin from 1731, graciously on loan from the RCM.

## Anian Wiedner

The music of German composer Anian Wiedner has been described as colourful and mysterious. His musical influences range from the peaceful stillness in the works of Éliane Radigue and Morton Feldman, to the dramatic and more sinister music of Unsuk Chin and Kaija Saariaho. Anian's compositional output includes solo works, chamber, orchestral and music with electronics. Recent highlights include a four-hour long sound installation in the RCM Museum, blending historical instruments with modern electronics, and music for the dance-theatre production *Wonder* in collaboration with the Central School of Ballet. He has twice won the RCM Concerto Competition with an orchestral piece *Sesquialtera* (2022) and a violin concerto *Waterfall Night* (2023). Anian is currently undertaking postgraduate studies at the Guildhall School of Music and Drama as a Guildhall Scholar. He is currently writing pieces for ensembles such as EXAUDI and the Plus-Minus Ensemble and collaborating with choreographers and dancers from the London Contemporary Dance School. Anian recently graduated from the RCM as the recipient of the Worshipful Company of Musicians Silver Medal. Current and past teachers include Julian Anderson, Paul Newland, Simon Holt, Alison Kay, Jonathan Cole and Gavyn Bryars.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Frank Zielhorst (tutti strings and tutti orchestra)  
Marie Lloyd (woodwind)  
Byron Fulcher (brass)  
David Hockings (percussion)

## **Violin I**

*Elif Cansever*  
Lucy Ruuskanen  
Aries Chow  
Michelle Kolesnikov  
Abbie Chan  
Masa Stopar  
Angelique Martinet  
Anya Robins  
Kiana Chan  
Homan Woo  
Shuyang Jia  
Zhi Hsuan Lim  
Qintong Zhou  
Mira Steenbrugge

## **Violin II**

*Sanni Talvitie*  
Catherine Alsey  
Maya de Souza  
Teodoras Kasteckas  
Huiduo Xu  
Mirjam Bartol  
Thibaut Pesnel  
Hilde Jentsch  
Maria Noskova  
Ayana Jaycox  
Harry Nim  
Emily St Clair  
Jessie To

## **Viola**

*Hattie Quick*  
Feimin Qiao  
Jaume Pueyo  
Summer Brooks  
Katharine Wing  
Paul Fitzgibbon  
Shay Dyer  
Izzy Nettle  
Jimena Barrio-Briones  
Ziyu Zhou

## **Cello**

*Marion Portelance*  
Lily Dai  
Catherine Cotter  
Chian-Chian Hsu  
James Dew  
Benjamin Carnell  
Kesara Bunayamongkol  
Zhaotian Yang  
Astrid Munro  
Lucas Robson

## **Double Bass**

*Davide Scafarto*  
Nathan Perry  
Ben Fosker  
Mafalda Ribeiro  
Aiyana Rennie  
Max Salisbury  
Daniel Molloy  
Alex Verster

## **Flute**

Xinping Gao  
Matthew Bottaro  
Marley Dyer (pic)  
Audrey Yang (alto)

## **Oboe**

*Junhao Fu*  
*Annabelle Pizzey*  
Wai Sum Leung  
Amelie Budd (cor)

## **Clarinet**

*Valentin Muller*  
Kyle Tsai  
Ed Pelham (bass)

## **Bassoon**

*Liam Slabbert*  
Eva Serksnaite  
Phoebe Masters (contra)

## **Horn**

*Amadea Dazeley-Gaist*  
Tom Hutchison  
Yujie Zhao  
Henry Lok  
Yaoqi Tang

## **Trumpet**

*Libby Foxley*  
Josie Sleigh  
Callum Robb (cornet)  
Jake Humphrey (cornet)

## **Trombone**

*Milly Deering*  
Edward Hyde  
Jose Teixeira (bass)

## **Tuba**

Adam Zadi

## **Timpani**

Hoi Yin Ng

## **Percussion**

*Lewis Blackwood*  
Mariella Bromfield  
Harry Gong  
George Threadgold

## **Harp**

Annest Davies

## **Celeste**

Cristiana Achim

## **Piano**

Archie Bonham

Personnel correct at the  
time of going to print.  
Italics denote section  
principals.

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## NEW PERSPECTIVES: BIRTWISTLE

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**Michal Oren** conductor

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Tickets: £5

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## MUSIC IN THE MUSEUM

Friday 17 November, 12.30pm

Museum Gallery

**Goldberg**  
(1727–1756)

Trio Sonata no 4 in C major

12'

- i* Adagio
- ii* Alla Brevia
- iii* Largo
- iv* Gigue

**Johanka Sniehoffova** recorder

**Joseph Lowe** baroque violin

**Xavi Lowe** baroque violin

**Apolline Khou** harpsichord

**Milstein**  
(1904–1992)

Paganiniana

9'

**Ugne Zuklyte** violin

**Bernstein**  
arr James Boatman  
(1918–1990)

Selections from West Side Story

15'

- i* I feel pretty
- iii* Somewhere
- iv* Balcony Scene
- viii* Gee, Officer Krupke

**Haven Quartet**

**Katie Bunney** soprano saxophone

**Bex Lamstaes** alto saxophone

**Alex Dani** tenor saxophone

**Maddie Wegg** baritone saxophone

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 24 November, 12.30pm

Museum Gallery

Repertoire to include:

**Brahms** Clarinet Quintet op 115 in B minor

**Dohnányi** Serenade for String Trio op 10

Tickets: Pay What You Can

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## RCM AT ST. MARY ABBOTS

Friday 17 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Fauré</b> (1845–1924)	Sonata no 1 in A major for Violin and Piano	18'
	<i>i Allegro molto</i>	
	<i>ii Andante</i>	
	<i>iii Scherzo - Allegro vivo</i>	

**Joe MacDonald** violin  
**Archie Bonham** piano

<b>Brahms</b> (1833–1897)	Intermezzo op 118 no 2	6'
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<b>Scriabin</b> (1872–1915)	Fantasy in B minor op 28	10'
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**Xuanxin Chen** piano

<b>Brahms</b>	Violin Sonata no 2 in A major op 100	22'
	<i>i Allegro amabile</i>	
	<i>ii Andante tranquillo — Vivace — Andante</i>	
	<i>— Vivace di più — Andante — Vivace</i>	
	<i>iii Allegretto grazioso (quasi andante)</i>	

**Dorian Rambaud** violin  
**Hongxu He** piano

## Upcoming Events

### RCM AT ST MARY ABBOTS

Friday 24 November, 1.05pm

St Mary Abbots Church

Repertoire to include:

**Tchaikovsky** Valse-Scherzo

**Liszt** Paraphrase de concert sur Rigoletto, S.434

**Shostakovich** Piano Trio no 1 op 8

**Von Weinzierl** Nachstück for 4 violas

**Mozart** String Quartet no 16 K428

Tickets: Donations welcomed after the performance

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk)





ROYAL

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OF MUSIC

*London*

## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 18 November 2023, 3pm  
Performance Studio

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- 3.00 Piano Duet (Christina Lawrie *tutor*)  
Sayuri Okunushi & Lucas Tao  
Grieg Norwegian Dances op35 9'  
*i Allegro marcato ii Allegretto tranquillo e grazioso*
- 3.15 Piano Trio (Maria Tarasewicz *tutor*)  
Adalynn Du-Buk *piano* Leo Bu *violin* Charlie Jang *cello*  
Mozart Piano Trio in G Major KV496 *i Allegro* 5'
- 3.22 Piano Trio (Richard Uttley *tutor*)  
Matteo Nacher-Saltara *piano* Rachel Cheung *violin* Isabella Song *cello*  
Cheryl Frances Hoad *My Fleeting Angel iii Allegretto Eleganza* 3'
- 3.30 Khloe Capalad *violin* (pupil of Esther King Smith)  
Seitz: Student Concerto no4 op15 8'  
*i Allegro moderato and ii Andante con moto*
- 3.45 Ellen Roff *lute* (pupil of Nicolas Bricht)  
Widor Suite ii Scherzo iii Romance 8'
- 4.00 Piano Trio (Maria Tarasewicz *tutor*)  
Sapphire Ng *piano* Sean Lau *violin* Hugo Borrior *cello*  
Haydn Trio in G Hob XV *iii Finale: Rondo, in the Gipsies' style* 5'

4.08	Noah Keleta <i>violin</i> (pupil of Hilary Sturt) Gluck arr. Kriesler <i>Melodie</i>	3.5'
4.15	Luca Boston <i>piano</i> (pupil of Clara Rodriguez) Chopin <i>Nocturne in F minor op55 no1</i> Chopin <i>Etude op10 no9</i> Chopin <i>Two Mazurkas</i>	5' 2.5' 5'
4.30	Sophia Gonzales Pereira <i>viola</i> (pupil of Sara-Jane Bradley) Forsyth <i>Viola Concerto iii Allegro con Fuoco</i> JS Bach <i>Sute no2 in D Minor BWV1008 i Prelude</i>	6' 4'
4.45	Charlie Rose <i>viola</i> (pupil of Sara-Jane Bradley) Schubert <i>Arpeggione Sonata D821 i Allegro Moderato</i>	10'
5.00	Piano Trio (Neil Roxburgh <i>tutor</i> ) Matty Oxtoby <i>piano</i> Peter Ryan <i>violin</i> Gabriel Ward <i>cello</i> Brahms <i>Piano Trio no2 in C op87 i Allegro moderato</i>	9.5'



Royal College of Music Junior Department,  
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Miranda Francis *Head of Junior Programmes*  
Gill Redfern *Operations Manager*  
Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*





**R O Y A L**  
**C O L L E G E**  
**O F M U S I C**  
*London*

**Junior Department**  
**Sinfonia Concert**

Jacques Cohen *conductor*

Saturday 18 November 2023, 5.30pm  
Amaryllis Fleming Concert Hall

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Tchaikovsky (1840-1893)

Fantasy Overture *Romeo and Juliet*

20'

The idea for an opera based on Shakespeare's *Romeo and Juliet* was presented to a Tchaikovsky by the Russian composer Balakirev in 1860. At that time Tchaikovsky was 29, the same age as Shakespeare when he wrote the play. Tchaikovsky told Balakirev that he was going through a dry period and feared he had lost the ability to create new ideas. His friend described how he had composed music for some of Shakespeare's plays and suggested to Tchaikovsky he used *Romeo and Juliet* as a theme. Taking his friend's advice, Tchaikovsky began work on an overture incorporating a Friar Laurence introductory section, the conflict between the Capulets and the Montagues, and Romeo and Juliet's love theme, however he found the work difficult and painstaking, and he spent several years rewriting the overture before arriving at something he was happy for the public to hear.

The first draft was completed in 1869, dedicated to Balakirev and premièred in March 1870, to a less-than-enthusiastic audience. Tchaikovsky spent the summer extensively revising the overture, adding a completely new introduction and reorchestrating the score. The new version premièred in 1872 to greater success, but Tchaikovsky continued to make alterations until 1880, when the final version was made available to concert audiences.

Now considered to be his first major masterpiece, Tchaikovsky used traditional sonata form for his overture. A slow introduction describes the matchmaker Friar Laurence, using woodwind chords. A heavy martial theme follows in the allegro giusto section, describing the conflict between the feuding families. Tension builds, and the low woodwinds transition listeners to the lovers' theme. The development section expands on the violence between the families while Friar Laurence tries to make peace. We then hear a recapitulation of the love theme featuring the horn, and the battle is interrupted, and woodwind chords point to the deaths of the two lovers. An insistent drumbeat accompanies the love theme and resolves in the closing bars.

### **Violin I**

Michelle Wang  
Tolga Mardin  
Elena Tomey  
Tristan McCardel  
Caitlin Reynolds  
Imogen Gray  
Kiara Taylor  
Lilico Ueno  
Caia Harris  
Jane Lee  
Elisa Kandasamy Lozano  
Derin Ilhan  
Khloe Capalad

### **Violin II**

Isabel Woolf  
Lucia Rapisarda Okamoto  
Rosie Rodriguez-Vassiliou  
Eliza De Silva  
Damian Kok  
Hector Bizet  
Teresa Kiang  
Zachary Lam  
Florence Mather  
Noah Keleta  
Kazuki Kyo  
Nirvana Che-Lai

### **Viola**

Katie Cheung  
Jackie He  
Eva Al-Shimmeri  
Julieta Gutierrez Portilla  
Imogen Bloom  
Shenxy Loong

### **Cello**

Ludovico Wernig  
Aglaia Carvalho-Dubost  
Jamie Zweimueller  
Isaac Appleton  
Suzannah Clark  
Michael Erskine  
Caspian Lee  
Emily Price  
Tyrone Musngi  
Emily Elliott  
Atticus Larard  
Evelyn Yang  
Jamie Dickinson

### **Double Bass**

Patrick Marks  
Victoria Young  
Bonnie Shaw  
Samuel-Adisa McDonald  
Qixuan Han  
Lucas Tao  
Kiran Grover

### **Flute**

Jennifer Chen  
Indiana Leech  
Hanhan Qu  
Charlie Zha  
Juliet Hesse

### **Oboe**

Alex Pylypenko  
Lucy Palfery  
Euna Oh

### **Clarinet**

Saskia Carter  
Cecilia Committeri  
Leandra Li  
Moon Konradt-Williams  
Sophie Byrne  
Qaali Rothmaler

### **Bassoon**

Rebekah Tate  
Elm Hards  
Mehdi Uwahemu

### **Horn**

Lucas Wan  
Lillia Rose Pirie  
Niara Fell  
Arthur Kay

### **Trumpet**

Lucas Gebrehiwet  
Eleanor McKenzie-Jones  
Oscar Lamb  
Thomas Byrne

### **Trombone**

Esme McPartland  
Ben Clarke  
\*Jonny Lovatt

### **Tuba**

\*Sunny Anderson

### **Timpani & Percussion**

Octavia Mackie  
Joshua Clark  
Angus Wong

### **Harp**

Emira Kangesan  
Liam Ko  
May Noble-Eales

*\* denotes guest performer*

### **Orchestra Tutors**

Julia Wilson *Violin* Karen Bradley *Viola* Miriam Lowbury *Cello* Vera Pereira *Double Bass*  
Anna Hashimoto *Woodwind* Philip Box *Horn* Richard Ward *Brass*  
Chris Terian *Percussion* Cecilia Sultana de Maria *harp*

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**John Mitchell** *Performance Manager*





## CONDUCTORS' PODIUM

Sunday 19 November 2023, 3pm

Amaryllis Fleming Concert Hall

Leif Tse, Michal Oren, Sam Scheer

and Alex Mackinder conductors

RCM Students Orchestra



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Programme details correct at time of going to print.

## CONDUCTORS' PODIUM

Sunday 19 November 2023, 3pm | Amaryllis Fleming Concert Hall

**Leif Tse**, **Michal Oren**, **Sam Scheer** and **Alex Mackinder** conductors  
**RCM Students Orchestra**

### **Tippett**

(1905–1998)

Divertimento on Sellinger's Round

i *Allegro*

ii *A Lament (Andante espressivo)*

iii *Presto*

iv *Adagio*

v *Allegro assai*

**Leif Tse** conductor

### **Debussy (arr Farrington)**

(1862–1918)

Prélude à l'après-midi d'un faune

**Michal Oren** conductor

### **Sibelius**

(1865–1957)

Valse Triste

### **Bartók (arr Willner)**

(1881–1945)

Romanian Folk Dances

i *Bot tánc / Jocul cu bâță (Stick Dance)*

ii *Brâul (Sash Dance)*

iii *Topogó / Pe loc (In One Spot)*

iv *Bucsumí tánc / Buciumeana (Dance from Bucsum)*

v *Román polka / Poarga Românească (Romanian Polka)*

vi *Aprózó / Mărunțel (Fast Dance)*

**Sam Scheer** conductor

### **Piazzolla**

(1921–1992)

Sinfonietta

i *Dramatico*

ii *Sombrió*

iii *Jubiloso*

**Alex Mackinder** conductor

## **Tippett** Divertimento on Sellinger's Round

Composed in 1953–54, Sir Michael Tippett dedicated his *Divertimento on 'Sellinger's Round'* to Paul Sacher, conductor of the Collegium Musicum Zürich, who gave its world premiere that year. Written in five distinctive and characterful movements, the theme – *Sellinger's Round*, a traditional English round-dance tune originating from the 16th century and famously arranged by William Byrd at the height of its popularity – is heard throughout in different forms and guises. Tippett draws on the dance aspect, especially in the quicker movements, using accented syncopations and cross rhythms to create a rustic, earth-bound yet bustling atmosphere. The second movement, which quotes Purcell's *Ah! Belinda, I am prest with torment* (from his opera *Dido and Aeneas*), predates this piece as it was originally written in 1952 as part of *Variations on an Elizabethan Theme* (also known as *Variations on Sellinger's Round*) – a collaboration between six of England's leading composers in celebration of Queen Elizabeth II's coronation. Tippett decided to write his own set of variations a year later based on the same theme, and in addition to Purcell, he subtly embedded quotes from Gibbons, Arne, Field and Sullivan – an unequivocally great English composer paying homage to the rich and long history of English music.

## **Debussy (arr Farrington)** Prélude à l'après-midi d'un faune

Claude Debussy's *Prélude à l'après-midi d'un faune* is a masterpiece that marks a significant departure from the Romantic tradition of the late 19th century. Composed in 1894, it is known for its sensual and impressionistic qualities. This evocative composition is based on a poem by Stéphane Mallarmé from 1876 and explores the world of a faun – a half-man, half-goat creature from Greek mythology. In a hot afternoon, tired of pursuing nymphs and naiads, the faun succumbs to intoxicating sleep, in which he can finally realise his dreams of possession in universal nature. Debussy's orchestration, form and harmonic language utilised in this piece were a major step forward in Western European music and helped spearhead the progression of the impressionism movement. Pierre Boulez once said that 'the flute of Debussy's Faune breathed new air into the art of music.' Today we will perform Iain Farrington's reduction for a small ensemble.

## **Sibelius** Valse Triste

*Valse triste* (literally, 'Sad Waltz') was originally part of the incidental music he composed for his brother-in-law Arvid Järnefelt's 1903 play *Kuolema* but is far better known as a separate concert piece. The piece was originally set to accompany the scene in which Paavali, the central character, is seen at the bedside of his dying mother. She tells him that she has dreamed of attending a ball. Paavali falls asleep, and Death enters to claim his victim. The mother mistakes Death for her deceased husband and dances away with him. Paavali awakes to find her dead. Sibelius gave little importance to this slight work, telling a biographer that 'with all retouching it was finished in a week.' He then sold it outright to his publisher, Fazer & Westerlund, for a tiny fee and the piece became an instant hit.

## **Bartók (arr Willner)** Romanian Folk Dances

*Romanian Folk Dances* is a suite of six short pieces composed by Béla Bartók in 1915. The suite was originally composed for piano but was later orchestrated for a small ensemble in 1917 by Bartók himself. The work is based on Romanian tunes from Transylvania, originally played on fiddle or shepherd's flute. Today we will perform an arrangement for string orchestra by Arthur Willner, a well-respected Czech composer and teacher. Willner was very prolific throughout Germany, and composed over 100 works in his lifetime, including six symphonies.

## **Piazzolla** Sinfonietta

Astor Piazzolla is arguably one of the most popular composers of the 20th century, who redefined the genre of tango music with his own unique *tango nuevo* style, which fused the dance rhythms of South American tango music with the harmonic languages of Western European composers and American jazz, whilst incorporating classical counterpoint. His *Sinfonietta*, finished in 1953, was the last major work he completed before travelling to France to begin studies with Nadia Boulanger, with whom he would study (Western European) music theory and counterpoint. It was she who, upon hearing him play one of his own tango compositions on his bandoneon (an Argentinian type of accordion), encouraged him to focus his energies into that genre, as she realised that this was where his natural talent lay. In this piece one can hear the beginnings of what would become his *tango nuevo* style. The first movement is driven by a relentless tango rhythm in the piano and bass, whilst the gloomy slow movement features a harmonically angular fugue. The final movement brings the work to an excitable, celebratory conclusion.

## Leif Tse

Hong Kong conductor Leif Tse is the founder of Freude Orchestra and was recently music director of Streatham St Bart's Chamber Orchestra and South London String Orchestra. He has conducted the Lithuanian State Symphony Orchestra and the Hungarian National Symphony Orchestra Szeged and was shortlisted top 16 conductors at the International Plovdiv Opera Conducting Competition, Bulgaria in 2023. Currently pursuing a Master of Performance in conducting at the RCM, London as a Christopher Hogwood Scholar, Leif studies with Toby Purser, Peter Stark and Howard Williams. He graduated from Guildhall School of Music and Drama with a First Class Honours where he trained as a baritone under the tutelage of John Evans. With a particular interest in opera, Leif conducted Maldon Festival's 2022 double bill, *Une éducation manquée* and *Cox and Box*, and assisted Toby Purser on Mozart's *Così fan tutte* at the Vienna Opera Academy. He has participated in masterclasses led by Colin Metters, Sian Edwards, Rodolfo Saglimbeni and Rüdiger Bohn.

## Michal Oren

Michal Oren is an award-winning conductor and a clarinetist from Tel-Aviv, Israel. She is the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel, with whom her work combines classical music with visual arts exhibits and presents a new approach in the 21st century's cultural creation. Michal is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. In September 2023, Michal won first prize in the International Academy of Orchestra Conducting in Estoril, Portugal. Previously, she won first prize in the conducting competition of the Buchmann-Mehta School of Music. She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, scholar of the America-Israel Cultural Foundation. She has performed as a guest conductor with various orchestras in Israel and Europe.

## Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has taken part in masterclasses with Sir Andrew Davis and Levon Parikian as well as assisting with the RCM Symphony and Philharmonic orchestras. He is the founder and Music Director of The Campanella Orchestra, comprising London's Conservatoires' top musicians. With Campanella Sam has conducted major symphonic works, which include Shostakovich's Symphony no 9 and Rachmaninov's Symphony no 2, and has performed concertos with some of the country's most exciting young soloists. Sam recently graduated from his undergraduate at the RCM on viola with a first-class degree under the tutelage of Jonathan Barritt. As an orchestral violist, Sam has performed at the BBC Proms and with many world leading conductors including Gustavo Dudamel and Sir Mark Elder.

## Alex Mackinder

Born and raised in London, Alex is studying for an Master's in orchestral conducting at the RCM, having previously received an MA (Distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an orchestra that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular music-making opportunities to assist their transition into the professional sphere. Past performances include Haydn's *Creation* and Strauss' *Metamorphosen*, whilst forthcoming concerts this season will feature Beamish's Saxophone Concerto no 2, Schumann's Symphony no 3 and Rachmaninov's *Symphonic Dances*.

**Violin I**

*Natasha Sutanto*  
*Amy-Jo Gilbert*

**Violin II**

*ShuYang Jia*  
*Aries Chow*  
*Michelle Kolesnikov*

**Viola**

*Katharine Wing*  
*Rosanna Rowe*

**Cello**

*Theodore Baujard*  
*Angie Okano*  
*Radwan Chan*

**Double Bass**

*Aiyana Rennie*

**Flute**

*Tilly Coulton*

**Oboe**

*Sasha Puller*

**Clarinet**

*Hannah Shimwell*

**Bassoon**

*Liam Slabbert*

**Horn**

*Henry Lok*  
*Hannah Spry*

**Trumpet**

*Alex Gray*

**Timpani/Percussion**

*Sophie Stevenson*

**Harp**

*Ian Lim*

**Piano**

*Julia Metzmacher*

Personnel correct at the  
time of going to print.

*Italics denote section  
principals.*





ROYAL

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*London*

JUNIOR FELLOW SHOWCASE:

SOFÍA MEDINA

Mills Williams Junior Fellow

Monday 20 November, 6pm

Performance Hall

## JUNIOR FELLOW SHOWCASE: SOFÍA MEDINA

Monday 20 November, 6pm, Performance Hall

<b>Dvořák</b>	Slovak Dances op 46	7'
(1841–1904)	<i>ii Dumka</i>	
	<i>v Skočná</i>	

Francesco Bravi piano

Sofía Medina piano

<b>Janáček</b>	Piano Sonata I X 1905	12'
(1854–1928)	<i>i Predtucha (presentiment)</i>	
	<i>ii Smrt (death)</i>	

Thomas Kelly piano

<b>Kápralová</b>	Sonata Appassionata op 9	18'
(1915–1940)	<i>i Maestoso</i>	
	<i>ii Theme and variations</i>	

Salvador Sanchez piano

Francesco Bravi piano

<b>Martinů</b>	Eight Preludes For Piano H 181	9'
(1890–1959)	<i>i Poco Andante (Blues)</i>	
	<i>ii Vivo (Scherzo)</i>	
	<i>iii Adagio (Andante)</i>	
	<i>iv Allegro vivo (Danse)</i>	

Francisco Couto piano

<b>Kápralová</b>	April Preludes op 13	9'
(1915–1940)	<i>i Allegro ma non troppo</i>	
	<i>ii Andante</i>	
	<i>iii Andante Semplice</i>	
	<i>iv Vivo</i>	

Sofía Medina piano

## Sofía Medina

Spanish pianist Sofía Medina was born in Madrid. She has developed an eclectic performance career both as concert soloist and chamber musician, as well as in the field of historical performance.

Sofía is the 2023–24 Mills Williams Junior Fellow at the RCM. She is also a Help Musicians Scholar for the same academic year.

After studying piano with Dina Parakhina and harpsichord with Robert Woolley, Sofía graduated with distinctions in both her undergraduate and Master's degrees at the RCM. She is currently studying for an Artists Diploma in piano with Dina Parakhina.

During her career she has obtained numerous academic recognitions and numerous awards and prizes in competitions, including the Juventudes Musicales de Madrid, a prestigious award handed by Her Majesty The Queen of Spain and the National Auditorium of Spain, 2019. Recently, she has been awarded first prize in the Don Benito National Piano Competition in Spain (April 2023), and first prize in the Kendall Taylor Beethoven Competition at the RCM (May 2023).

As a soloist, Sofía has performed in many venues and concert halls in Segovia, Málaga, Granada, Almería and Madrid among others. Internationally she has performed in Moscow, Budapest, Portugal, the Netherlands, France, and Italy. She performs regularly in the UK, having played at London's Steinway Hall, St James's Piccadilly and Cadogan Hall among others.

## UPCOMING EVENTS

### JUNIOR FELLOW SHOWCASE

Wednesday 22 November, 1.05pm

**Lucilla Mariotti**

The Carne Trust Junior Fellow

Performance Hall

Repertoire to include:

**Messiaen** Quartet for the End of Time

Tickets: Pay What You Can

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## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk)



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Programme details correct at time of going to print.

A ROYAL COLLEGE OF MUSIC  
OPERA STUDIO PRODUCTION



ROYAL  
COLLEGE  
OF MUSIC  
*London*



# Don Giovanni & Terrorio

BY GIUSEPPE GAZZANIGA

**7PM | 20, 22, 24 & 25 NOVEMBER**  
ROYAL COLLEGE OF MUSIC, LONDON

**MICHAEL ROSEWELL**  
CONDUCTOR

**LOUISE BAKKER**  
DIRECTOR

**BECKY-DEE TREVENEN**  
DESIGNER

**JOSHUA GADSBY**  
LIGHTING DESIGNER

**ALEX GOTCH**  
CHOREOGRAPHER

# CAST

**Don Giovanni**

Marcus Swietlicki  
(20, 22, 24 Nov)

Peng Tian  
(25 Nov)

**Don Ottavio**

Sam Harris  
Francis Melville (cover)

**Donna Anna**

Alexandra Dunaeva  
(20, 24 Nov)

Beatriz Volante  
(22, 25 Nov)

**Maturina**

Henna Mun  
(20, 22, 25 Nov)

Charlotte Jane Kennedy  
(24 Nov)

**Donna Elvira**

Georgia Melville  
(20, 22, 25 Nov)

Madeline Boreham  
(24 Nov)

**Pasquariello**

Daniel Barrett  
(20, 24 Nov)

Ross Fettes  
(22, 25 Nov)

**Donna Ximena**

Ellen Pearson  
(20, 24 Nov)

Jessica Lawley  
(22, 25 Nov)

**Biagio**

Sam Hird  
(20, 24 Nov)

Nathan Breeze  
(22, 25 Nov)

**Il Commendatore**

David Fraser  
Connor Campbell (cover)

**Lanterna**

Benedict Munden  
Hugo Brady (cover)

**Chorus**

**Soprano** Amy Heptinstall, Hannah Limbrick

**Mezzo-soprano** Charlotte Forknall, Esmée Loughlin-Dickenson

**Tenor** Simon Mascarenhas-Carter, Francis Melville

**Bass** Ted Day, Francisco Ribeiro, Joel Robson



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

# Don Giovanni Tenorio

**MICHAEL ROSEWELL** CONDUCTOR

**JOSHUA GADSBY** LIGHTING DESIGNER

**LOUISE BAKKER** DIRECTOR

**ALEX GOTCH** CHOREOGRAPHER

**BECKY-DEE TREVENEN** DESIGNER

**20, 22, 24 & 25 November 2023, 7pm**

**BRITTEN THEATRE**

In the 18th century, opera productions often included popular arias and other music 'borrowed' from contemporary operas by other composers. In this production of *Don Giovanni Tenorio*, as in the London premiere of 1794, we have borrowed Leporello's Catalogue Aria from Mozart's *Don Giovanni*. Three arias from *La Scuola de' gelosi*, by Mozart's rival in Vienna, Antonio Salieri, have been given to the characters Donna Ximena, Biaggio and Maturina, and instrumental sinfonias by Gazzaniga himself, and by his contemporary Giuseppe Sarti, have also been added.

The edition of *Don Giovanni* by Giuseppe Gazzaniga used in these performances is published by Bärenreiter Verlag, Kassel and supplied by Faber Music, London. Additional thanks go to Bampton Classical Opera for providing us with the music for the supplementary Salieri arias in this production.

Please note this production contains adult themes, sexual references and violence, and may not be suitable for children.

This production is made possible with the assistance of the Basil Coleman bequest.

We are enormously grateful to The Foyle Foundation for their support of the Britten Theatre seating refurbishment.



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# SYNOPSIS

Don Giovanni's manservant Pasquariello is waiting for his master outside a large house in the city. Don Giovanni suddenly appears, pursued by Donna Anna who's desperately trying to identify him as the man who has just raped her. Her father, the Commendatore, comes to her aid and challenges Don Giovanni, who kills him in a duel. Don Giovanni and Pasquariello escape, whilst Donna Anna's fiancé, Don Ottavio, tries to comfort her.

Don Giovanni and Pasquariello escape the city to a hamlet so that Don Giovanni can pursue a new conquest. As they arrive, so too does Donna Elvira, who has come to find Don Giovanni: one week previously he had promised to marry her and seduced her. He ducks out of the confrontation and leaves Pasquariello to explain his actions. Meanwhile Don Giovanni is working on Donna Ximena and makes light work of it. Having promised her marriage, he is again able to abscond.

A party of villagers emerges from a cottage celebrating the impending nuptials of Maturina and Biagio. Pasquariello infiltrates the party and attempts to seduce Maturina by impersonating his master. Don Giovanni arrives just in time to stop Pasquariello, only to begin making advances on Maturina himself. Biagio tries to intervene but is driven away. Left alone with Maturina, Don Giovanni yet again promises marriage – a proposal that she accepts.

Donna Ximena comes to find Pasquariello to understand more about his master's reputation. Don Giovanni arrives just before Pasquariello can criticise him, only to be followed by Donna Elvira and Maturina. Yet again, Don Giovanni manages to escape the interrogation of his three fiancées, leaving them to navigate his chaos themselves.

Some time later, Don Giovanni has decided to visit the tomb of the deceased Commendatore. The Commendatore's statue appears to glare at him, but, unintimidated, Don Giovanni invites it to dinner. The statue nods its assent.

Later that evening, whilst Don Giovanni has unceremoniously forgotten about his invitation and is enjoying a feast, the Commendatore's statue arrives. The statue, undeterred by Don Giovanni's inhospitality, reciprocates an invitation. As Don Giovanni shakes its hand in acceptance, the room transforms into Hell, and Don Giovanni is devoured. At the ruckus, everyone appears and together they celebrate Don Giovanni's demise.



# DIRECTOR'S NOTE

The Don Giovanni story was historically used as a vehicle to promote Christian morality: your crimes will catch up with you, so repent or you'll go to Hell. However, the burden of crimes often lies as much with victims as with perpetrators, whether they are served justice or not. And these days we live in a secular society where the threat of a punitive afterlife is redundant for most. Retribution and justice must be sought in this world whilst we're still alive, not the next.

The piece explores so many important themes: the behaviours of narcissists, female stereotypes, concepts of masculinity, attitudes to rape, gender inequalities, double standards of heterosexual courtship, domestic violence, social hierarchy, power structures and abuse thereof, self-policing, as well as what is gained if one neglects to call out bad behaviours.

Gazzaniga's *Don Giovanni Tenorio* was first performed in Venice in 1787, eight months before the premiere of Mozart's version. As was the performance practice of the day, we've incorporated some additional content by Gazzaniga's contemporaries in this production (by Salieri, Sarti and Mozart himself). I often feel that Don Giovanni is depicted as a wrong 'un, and the other characters are his dupes. The inclusion of the additional material (particularly the Salieri) has given us the opportunity to explore the plausibility of the contexts of the other characters more fully, rather than focusing on the fate of the title role: the chaos and pain left in his wake is more deserving of our attention.

**Louise Bakker**

# PRODUCTION

## For the Royal College of Music Opera Studio

### Director of Opera

Michael Rosewell

### Head of Vocal and Opera

Nick Sears

### Deputy Head of Vocal and Opera

Audrey Hyland

### Visiting Professor of Opera

Dame Kiri Te Kanawa

### Manager of Vocal and Opera

Ann Somerville

### Opera Assistant

Phoebe Richards

### Vocal Faculty Assistant

Olivia Grant

## For the production

### Conductor

Michael Rosewell

### Director

Louise Bakker

### Designer

Becky-Dee Trevenen

### Lighting Designer

Joshua Gadsby

### Choreographer

Alex Gotch

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### Production Manager

Paul Tucker

### Head of Stage/Flyman

Matthew Gorman

### Stage Manager

Katherine Verberne

### Deputy Stage Manager

Zoe Rogers-Holman

### Assistant Stage Manager

Emma Currie

### Fight Director

Alison de Burgh

### Head of Lighting

Colin Eversdijk

### Production Electrician

Gulika Nagpal

### Lighting Programmer

Efa Jane

### Head of Costume

Laura Pearse

### Costume Deputy

Zoe Hammond

### Costume Technicians and Makers

Evelien Coleman

Philip Engleheart

### Wigs, Hair and Makeup Supervisor

Alice Hardy

### Wigs, Hair and Makeup Assistant

Bethany Kimsey

### Wigs, Hair and Makeup Work Experience

Emma West

### Set building and painting

Basement 94 Ltd

Bryn Fitch

### Props

Britten Theatre Workshop

### Surtitle Operators

Laura Aherne

Richard Decker

### Assistant Conductor

Jo Ramadan

### Répétiteurs

Paul McKenzie

Alice Turner

### Italian Language Coach

Patrizia Dina

### Music Coaches

Caroline Dowdle  
Joyce Fieldsend  
Lionel Friend  
Tony Legge  
Michael Lloyd  
Peter Selwyn  
Stuart Wild

### Strings Coach

Gonzalo Acosta

### Special thanks to

The RCM Facilities team  
The RCM Studios team

## Royal College of Music Opera Orchestra

### Violin I

Annissa Gybel  
Xiongyufan Miao  
Christopher Sanderson  
Volodymyr Romanenko  
Alma Balazs  
Leyth Elmani  
Mariia Liaskovets  
Manon Ballet

### Violin II

Nellie Whittam  
Wai Ying Law  
Emily Ames  
Pendo Masote  
Eldad Pavilcu  
Kim Hua

### Viola

Scott Storey  
Hugo Svensson  
Florence Cope  
Wyatt Li  
  
**Cello**  
Nok Him Chan  
Ezra Starr Escobar  
Carlos Villa Contreras

### Double Bass

Sam Lee  
James Francis

### Oboe

Hannah Seymour  
Cherry Kwan

### Bassoon

Keane Lui

### Horn

Jack Bradley-Buxton  
Seb Barley

### Harpsichord

Jo Ramadan

## For the Royal College of Music

### Head of Performance, Programming & Faculties

Flo Ambrose

### Orchestra Manager

Christina Hancock

### Concert and Venue Manager

Grace Cattell

### Orchestra Co-ordinator

Daniella Rossi

### Performance & Programming Assistant

Anna Waszak

# CREATIVE TEAM



**Michael Rosewell**  
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera.

Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. Michael recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



**Louise Bakker**  
Director

Louise Bakker is a Stage Director who works mainly in opera. She has recently acted as Revival Director on Simon Stone's production of *Innocence* at Dutch National Opera and will be reviving the show again at San Francisco Opera in 2024. She will direct Handel's *Acis & Galatea* at Opera Holland Park next summer and will be acting as Associate Director for Jonathan Dove's *Itch* at Canadian Opera in 2025.

Directing credits include: *Orpheus in the Underworld*, *Opera Scenes* (Royal College of Music); *Opera Scenes* (Royal Academy of Music); *The Rake's Progress*, *Jenůfa*, *Cavalleria rusticana*/*I Pagliacci* (Aylesbury Opera); *Lucia di Lammermoor* (Brent Opera); *Saul*, *The Dragon of Wantley* (Richmond Opera); *Mozart & Salieri*/*Suor Angelica* (Rose Opera); *Assassins* (Pleasance Theatre); *Pravda* (Bridewell Theatre); *Virtue Reality* (Southwark Playhouse); *Waiting Room* (Upstairs at the Gatehouse); *Iranian Nights* (John Thaw Studio Theatre); and *Six Degrees of Separation* (Edinburgh Festival).

Assistant Directing credits include: *Innocence* (Royal Opera House); *Così fan tutte*, *Tamerlano*, *Falstaff* (The Grange Festival); *Margot la Rouge*/*Le Villi*, *The Cunning Little Vixen*, *Kát'a Kabanová* (Opera Holland Park); *A Midsummer Night's Dream* (Royal Academy of Music); *The Enchanted Island* (British Youth Opera); *The School of Jealousy* (Bampton Classical Opera); and *The Color Purple* (Cadogan Hall).



## **Becky-Dee Trevenen** Designer

Becky-Dee Trevenen is a British-Australian Theatre Designer with experience spanning many forms of live performance and installation. Recent work includes: *Belongings* (Tangled Feet, Polka Theatre), *Friday Night Sinner!* (Soho Theatre), and *The Future for Beginners* (London Design Biennale); and for the King's Head Theatre: *Strangers in Between*, the Offies-winning production of *Tosca* and the Olivier-nominated production of *La bohème*.

Becky-Dee frequently works with immersive theatre pioneers Punchdrunk, most recently as the Head of Set Dressing on *The Burnt City*. She is also currently a Designer Mentor and Workshop Leader for Punchdrunk Enrichment.

At the end of this year, Becky-Dee is designing Britain's first Jewish pantomime – *Little Red Riding Hood and the Big Bad Pig* (JW3) and is Assistant Designer on *Polifemo* by Nicola Porpora (Opéra national du Rhin) in early 2024.



## **Joshua Gadsby** Lighting Designer

Joshua Gadsby is a Lighting Designer and creative collaborator working across theatre, dance and live art. He regularly co-designs set, costume, and lighting with designer Naomi Kuyck-Cohen.

Lighting designs include: *New Beginning* (Queen's Theatre Hornchurch); *Mom, How Did You Meet The Beatles?* (CFT); *Who Killed My Father* (Tron & UK Tour); *The Beauty Queen of Leenane* (Theatre by the Lake); *Alice in Wonderland* (Mercury Theatre, Colchester); *Gulliver's Travels* (lighting co-design, Unicorn Theatre), *Robin Hood: Legend of the Forgotten Forest* (Bristol Old Vic); *Cat on a Hot Tin Roof* (Leicester Curve and ETT Tour); *in a word* (Young Vic); *A Kettle of Fish* (The Yard); *The Tyler Sisters, Alligators* (Hampstead Theatre); *Still Ill* (New Diorama/Kandinsky), *As We Like It, Dragging Words, In Good Company* (The Place); and *RISE: Macro vs. Micro* (Old Vic New Voices).

Co-designs include: *The Winston Machine* (New Diorama); *There is a Light That Never Goes Out: Scenes from the Luddite Rebellion* (Royal Exchange Manchester); *Trainers* (The Gate); *Dinomania* (New Diorama); and *Trap Street* (New Diorama and Schaubühne Berlin, both for Kandinsky theatre).



**Alex Gotch**  
Choreographer

Alex Gotch is a Director, Movement Director and Choreographer. He trained at London Contemporary Dance School, and later completed his MFA at the Royal Central School of Speech and Drama. He is currently Staff Director for English Touring Opera's Autumn 2023 Season, and Associate Director for their production of Rossini's *La Cenerentola*.

His credits as Movement Director include *The Marriage of Figaro* (Waterperry Opera Festival), *Dido and Aeneas* (Theatre Royal Bath), *A Little Night Music* (LAMDA), and *Carmen* (St Paul's Opera). As Assistant Director his credits include *La bella dormiente nel bosco* and *L'enfant et les sortilèges* (Royal College of Music), *The Pilgrim's Progress* (British Youth Opera) and *The Coronation of Poppea* (English Touring Opera).



# CAST



## **Marcus Swietlicki Don Giovanni**

Scottish tenor Marcus Swietlicki studied at the Royal Conservatoire of Scotland under Professor Stephen Robertson, graduating with a BMus and receiving the highest grades for vocal performance of any student within the vocal faculty. Marcus is currently studying at the Royal College of Music Opera Studio under the tutelage of Russell Smythe, and previously played P.T. Barnum in the RCM's production of *Barnum's Bird* by Libby Larson. He has also recently finished a recording with the RSNO conducted by Jonathan Sheffer in his new work, *Four Short Operas*. Marcus is a Graham Brookman Scholar and is excited to continue his progress at the RCM.



## **Peng Tian Don Giovanni**

Peng Tian made his debut at the Grand Opera Festival in July 2022, where he played Tamino in *The Magic Flute*. In December 2022, he performed as a solo tenor in Saint-Saëns' *Oratorio de Noël* with the Bourges Symphony Orchestra. Peng is currently studying for an Artist Diploma in Opera at the Royal College of Music's Opera Studio, where he is a Sheila Saam Memorial Scholar supported by the Tiong Kiu King Scholarship. His vocal professor is Nick Sears.



## **Alexandra Dunaeva Donna Anna**

Alexandra Dunaeva is a Russian soprano studying at the Royal College of Music with professor Nick Sears and repertoire coach Simon Lepper. Alexandra is the Leonard Marks Scholar supported by the Alice Templeton Scholarship. She studied opera singing in Italy at the Monopoli Nino Rota Conservatory and graduated from the St Petersburg State Conservatory in Russia. Alexandra made her debut in Purcell's *Dido and Aeneas* at the Concert Hall of the Mariinsky Theatre in 2017. She is the First Prize winner at the Neapolitan Masters Competition in Italy, a Special Prize Winner of the International Music Competition *Opera Bella* and a Young Artist of the Georg Solti Academy 2023.



### **Beatriz Volante Donna Anna**

Portuguese soprano Beatriz Volante is a Royal College of Music Awardee, supported by the Helen Marjorie Tonks Scholarship, and is studying for a Master of Performance with professor Sarah Tynan and Michael Pandya. Previous roles include: Venus in John Blow's opera at CCB (2019); the soprano solo in Mendelssohn's Psalm 42 (2019); Papagena in Mozart's *Die Zauberflöte* (2021); first soprano in Janáček's *Zápisník zmizelého* with MPMP (2022); soloist in Operafest Lisbon (2022); Gloria in Marcos Portugal's *L'augurio di felicità* in CCB (2022) and Rowan in Britten's *The Little Sweep* (2022). Beatriz has also attended masterclasses with renowned artists Mariella Devia, Sophie Bevan and Michèle Crider.



### **Georgia Melville Donna Elvira**

Australian soprano Georgia Melville is part of the Royal College of Music's Opera Studio, studying with Janis Kelly. She is the Alastair Jackson International Opera Award Holder, supported by Melba Opera Trust and Tait Memorial Trust. Last summer, Georgia performed at the 2023 Glyndebourne Festival as Soeur Claire in Barrie Kosky's new production of *Dialogues des Carmélites* and in the chorus of *L'elisir d'amore*. Other recent credits include The Nightingale (*La bella dormiente nel bosco*) at the RCM; Gretel (*Hänsel und Gretel*) with Westminster Opera; and Pamina (*Die Zauberflöte*) with Lyric Opera Studio Weimar. Georgia looks forward to performing the title role in Lehar's *The Merry Widow* at the RCM in March 2024.



### **Madeline Boreham Donna Elvira**

Madeline Boreham is studying for her Masters degree at the Royal College of Music, under Patricia Rozario OBE and Bryan Evans, where she is the Kiri Te Kanawa Scholar and is generously supported by the Josephine Baker Trust and the Countess of Munster Musical Trust. This summer she was a Young Artist with Opera Holland Park, singing Mother (*Hansel and Gretel*), and she and performed as Countess Almaviva (*The Marriage of Figaro*) with Westminster Opera. In 2022, Madeline performed as soloist in Vaughan Williams' *A Sea Symphony* with Adrian Partington and the RCM Symphony Orchestra, and she will be singing a selection of Strauss songs alongside Sir Antonio Pappano in January 2024.





### **Jessica Lawley Donna Ximena**

Jessica Lawley is currently studying for a Master of Performance at the Royal College of Music under the tutelage of Patricia Rozario OBE and coach Caroline Dowdle. She is an Ian Evans Lombe Scholar supported by the Helen Marjorie Tonks Scholarship and is also supported by the Josephine Baker Trust. Jessica is an Alvarez Young Artist 2024 and will be performing First Bridesmaid and cover Barbarina in Garsington Opera's upcoming production of *Le nozze di Figaro* by Mozart. Jessica has recently performed the role of Charity Taylor in the UK premiere of *Barnum's Bird* by Libby Larsen at the RCM.



### **Ellen Pearson Donna Ximena**

Ellen Pearson is a mezzo-soprano in the second year of her Masters degree at the Royal College of Music. An Ian-Evans Lombe scholar and supported by the Countess of Munster Musical Trust, Ellen studies with Alison Wells and Sebastian Wybrow. Ellen recently performed the role of Dorabella in Berlin Opera Academy's summer production of *Così fan tutte*. She also interpreted (on stilts!) the role of Anna Swann (Solo8) in the RCM's summer production of Larsen's *Barnum's Bird*. Ellen formed part of the chorus and covered Il Cuccolo in the RCM's spring double bill of *L'enfant et les sortilèges* (Ravel) and *La bella dormiente nel bosco* (Respighi).



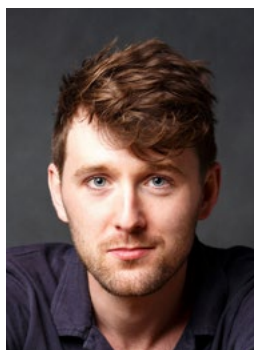
### **David Fraser Il Commendatore**

Liverpool-born bass David Fraser's opera debut was in the chorus of *Don Giovanni* with Opera Viva in 2017. David became a member of the National Youth Training Choir of Great Britain in 2018 and has made solo performances around the Merseyside area. He is an undergraduate at the Royal College of Music, studying for a Bachelor of Music in Vocal Studies with Graeme Broadbent. David is an RCM Scholar, previously awarded the Charles Jacob Scholarship supported by the Worshipful Company of Cutlers. He made his RCM debut in *Orpheus in the Underworld* in 2022 and is making his solo debut as Commendatore in *Don Giovanni*. David is also making a name for himself on social media whilst building a new audience for opera.



### **Connor Campbell** Il Commendatore (Cover)

Irish baritone Connor Campbell made his opera debut as Marchese d'Obigny in Northern Ireland Opera's production of *La traviata*. He has recently performed as Sicario in Verdi's *Macbeth* at the Blackwater Valley Opera Festival and as Sciarrone in Northern Ireland Opera's production of *Tosca*. His other roles include Aeneas in Handel's *Dido and Aeneas* and Melchior in Menotti's *Amahl and the Night Visitors*. He has performed throughout the UK and Europe and was accepted to the Glyndebourne Academy programme. Connor is currently undertaking a Masters at the Royal College of Music under the tutelage of Peter Savidge and coach Bryan Evans, and is supported by the Koganovitch-Kagan Scholarship.



### **Sam Harris** Don Ottavio

British tenor Sam Harris studies with Ben Johnson and Bryan Evans. At the Royal College of Music he has sung Pluto (*Orpheus in the Underworld*) and Il Principe (*La bella dormenta nel bosco*). Roles elsewhere include Ferrando (*Così fan tutte*, Opera in Oborn) and Fenton (*Sir John in Love*, British Youth Opera). Sam has appeared as a concert soloist across the UK and beyond, including with the LSO, Hanover Band, Goldsmiths Choral Union, and King's College London. In 2023, Sam was a finalist in the Kathleen Ferrier Awards and a Young Artist with Verbier Festival Atelier Lyrique. He is grateful for the support of the Nancy Wolfers Scholarship, the Countess of Munster Musical Trust and the Josephine Baker Trust.



### **Henna Mun** Maturina

Henna Mun is a South Korean soprano, currently a part of the Royal College of Music Opera Studio and studying with Sarah Tynan. This year, Henna is an Andrea Bocelli Foundation – Community Jameel Scholar, supported by the Midori Nishiura Scholarship and the Basil Coleman Opera Award. Henna's operatic roles include Eurydice in *Orpheus in the Underworld*, Ilia in *Idomeneo*, Adina in *L'elisir d'amore* (opera scenes), La Principessa in *La bella dormente nel bosco*, and Jenny Lind in *Barnum's Bird*. This summer, she was a part of the Atelier Lyrique Programme at the Verbier Festival. Henna is additionally supported by the Drake Calleja Trust and the Josephine Baker Trust.



### **Charlotte Jane Kennedy Maturina**

Soprano Charlotte Jane Kennedy is in the second year of her Master of Performance at the Royal College of Music studying with Janis Kelly and Simon Lepper. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award and is also supported by the Munster Trust and the Josephine Baker Trust. Highlights at the RCM include Jenny Lind (cover) in Libby Larsen's *Barnum's Bird*, La Bergère and La Chouette in Ravel's *L'enfant et les sortilèges* and Venus in Offenbach's *Orpheus in the Underworld*. This summer Charlotte performed the roles of Shining One and Branch-Bearer in Vaughan Williams' *The Pilgrim's Progress* with British Youth Opera.



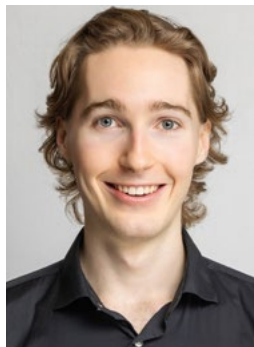
### **Daniel Barrett Pasquariello**

25-year-old baritone Daniel Barrett from Glasgow is in his first year with the Royal College of Music Opera Studio, having completed his Masters at the RCM with distinction studying under Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and is also an Associate Artist with the Josephine Baker Trust and a Samling Artist. In summer 2022, Daniel was part of the Verbier Festival's Atelier Lyrique programme, performing the role of Sam in Verdi's *Un ballo in maschera* on the Verbier Festival main stage under the baton of Gianandrea Nosedà. He also recently performed as a soloist with the Royal Northern Sinfonia conducted by Nicholas McGegan.



### **Ross Fettes Pasquariello**

Ross Fettes is a Scottish bass-baritone studying at the Royal College of Music's Opera Studio under the tutelage of Graeme Broadbent. He is a Stephen Roberts Scholar supported by the Stephen Catto Memorial Scholarship and is also a Josephine Baker Trust Scholar. Ross' most recent performances include Superintendent Budd in St Paul's Opera's production of *Albert Herring*, the Immigration Officer (cover) in the RCM's production of *Flight*, Zuniga in Carshalton Opera's production of *Carmen*, Colline in Hurn Court's production of *La bohème* and Figaro in Westminster Opera's production of *Le nozze di Figaro*.



### **Nathan Breeze Biagio**

Australian baritone Nathan Breeze is undertaking a Master of Performance at the Royal College of Music studying with professor Russell Smythe and Bryan Evans. He is a Mike Rimmer Scholar supported by the Jessie Sumner Scholarship and the Josephine Baker Trust. Nathan recently played Un Boscaiolo in RCM's *La bella dormiente nel bosco* and John Styx in *Orpheus in the Underworld*. His performances at the Western Australian Academy of Performing Arts included Dr Falke in *Die Fledermaus*, Jupiter in *Orpheus in the Underworld*, Pirate King in *The Pirates of Penzance*, and soloist in Fauré's Requiem.



### **Sam Hird Biagio**

Sam Hird is a Masters student at the Royal College of Music under the tutelage of baritone Peter Savidge. He was joint winner of the Prix Thierry Mermod Vocal Award at the 2023 Verbier Festival. Other engagements this year include Respighi's *La bella dormiente nel bosco*, Libby Larsen's *Barnum's Bird* (both at the RCM), Christ in Bach's *St John Passion* with Milton Keynes Chorale, and as a Rising Star at the Shipston Song Festival. In November Sam will be joining the Samling Institute for Young Artists. Sam is a Richard Silver Scholar and is supported by the Josephine Baker Trust.



### **Benedict Munden Lanterna**

Benedict Munden is a graduate of Durham University where he read Music and in his final year was awarded a half-palatiniate for Best Individual Performer. He trained with the Samling Academy, performing regularly as a soloist in showcase concerts and opera scenes at the Sage Gateshead. He begins his first year of Masters studies at the Royal College of Music, taught by Russell Smythe and coached by Mikey Pandya, holding a Stephen Catto Memorial Scholarship. Upcoming engagements include a recital for the Friends of York Minster Trust, and a European tour of Bach's *Christmas Oratorio* with the OAE under Masaaki Suzuki.



### **Hugo Brady** Lanterna (Cover)

Winner of last year's Junior Kathleen Ferrier Competition, London-Irish tenor Hugo Brady studies at the Royal College of Music under the tutelage of Russell Smythe, as the Victor and Lilian Hochhauser Scholar. He is also supported by the Josephine Baker Trust. Hugo began singing aged eight, as a member of the Royal Opera House's Youth Opera Company, singing in the children's choruses of operatic favourites such as *La bohème* and *Carmen*. As a tenor, he has appeared as a soloist with the Vache Baroque Festival, at the Festival Ravel, and at Barbican Hall with the LSSO.



# CHORUS



## **Amy Heptinstall Soprano**

British soprano Amy Heptinstall is studying as a Pidem Scholar at the Royal College of Music for a Bachelor of Music degree under vocal professor Miranda Wright. At the RCM, Amy has performed in large-scale choral projects Brahms' Requiem, Vaughan Williams' *A Sea Symphony* and *Five Mystical Songs*. She has also performed Holst's *The Planets* with the London Philharmonic, conducted by choir master Mark Biggins and conductor Vasily Petrenko. In summer 2023, Amy performed in the RCM's opera scenes, singing the roles of La Musica and Fortuna from Monteverdi's *L'Orfeo* and *Il ritorno d'Ulisse in patria*. She also sang in the chorus of the RCM's production of Libby Larsen's *Barnum's Bird*.



## **Hannah Limbrick Soprano**

Soprano Hannah Limbrick is a fourth-year undergraduate student at the Royal College of Music, studying under Sally Burgess and coached by Bryan Evans. She is the recipient of an RCM Scholarship. She has performed in venues such as St John's Smith Square and Glyndebourne Opera House, and has also taken part in various recordings including for Pete Townsend's rock-opera *The Age of Innocence*. Hannah has participated in a number of charity events such as the Homelink Gala at Glyndebourne, as well as numerous smaller concerts for charities based in and around her home town of Lewes.



## **Charlotte Forknall Mezzo-Soprano**

Canadian mezzo-soprano Charlotte Forknall is currently studying at the Royal College of Music with Janis Kelly and Jo Ramadan, where she is a John Nickson & Simon Rew Scholar in memory of Sir Peter Jonas. Charlotte has performed roles in several modern operas such as Robin in *A Northern Lights Dream* with DalOpera and Stewardess in *Flight* with NUOVA Vocal Arts. She has also appeared as Kate in Gilbert & Sullivan's *The Pirates of Penzance* with COSA Canada. Charlotte made her professional concert debut with Symphony Nova Scotia and the Dalhousie Collegium Cantorum under the baton of Gary Ewer in Mozart's Requiem.





### **Esmée Loughlin-Dickenson Mezzo-Soprano**

Cornish mezzo-soprano Esmée Loughlin-Dickenson is a final year undergraduate at the Royal College of Music and is an RCM Award Holder, studying under Sally Burgess and Bryan Evans. Recent external engagements include chorus for Welsh National Opera in *Cheryomushki*, Moscow (Shostakovich) directed by Daisy Evans. At the RCM, she has sung La Regina (*La bella dormiente nel bosco*, Respighi) and chorus for *L'enfant et les sortilèges* (Ravel). Most recently Esmée has appeared in opera scenes as Messaggiera (*Orfeo*, Monteverdi) and L'Umana Fragilità (*Il ritorno d'Ulisse in patria*, Monteverdi). Esmée has participated in masterclasses with Ann Murray and Michael Chance, and has worked with Malcolm Martineau and Richard Stokes at Oxenford Summer School.



### **Francis Melville Tenor/ Don Ottavio (Cover)**

Francis Melville is a tenor currently studying for a Masters at the Royal College of Music under Ben Johnson, where he is an RCM Award Holder. He initially studied Medicine at Imperial College, London and worked as a Junior Doctor from 2020 until 2022. His opera debut was as Miguel in *Pépito* at Imperial College and subsequent roles include Count Almaviva in Rossini's *The Barber of Seville* with King's College Opera. He was a Young Artist at the Ludlow English Song Weekend in April of this year and performed in the chorus at Grange Park Opera and The Grange Festival.



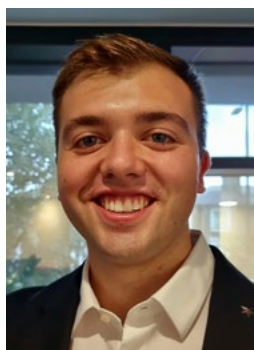
### **Simon Mascarenhas-Carter Tenor**

Simon Mascarenhas-Carter is a tenor currently studying within the Vocal and Opera Faculty at the Royal College of Music as a first year Masters student. He is generously supported by a Leverhulme Arts Scholarship and studies with Patricia Rozario OBE. Simon previously sang in the choir of King's College, Cambridge and now enjoys focusing on operatic repertoire, receiving coaching to this end from Bryan Evans. Recent performances include the role of Saint Nicolas in Britten's cantata of the same name, tenor soloist in Handel's *Messiah*, Monteverdi's *Vespro della Beata Vergine* and Stölzel's *Ein Lämmlein geht und trägt die Schuld*.



### **Ted Day Bass**

Ted Day is a baritone in his first year of a Masters course at the Royal College of Music, studying with Tim Evans-Jones and Sebastian Wybrow as a Douglas and Hilda Simmonds Scholar. He has participated in several projects at the College, including *A Bach Celebration* (February 2023) and *Barnum's Bird* (July 2023). Prior to this, Ted studied at the University of St Andrews where he founded the student Opera Society, and performed with the Byre Opera group, winning the Cedric Thorpe Davies prize. He has appeared as a soloist with several groups, including the Coventry Cathedral Singers, Collegium Warwick, the Charles Wood Singers and the Kelly Consort.



### **Francisco Ribeiro Bass**

Bass-baritone Francisco Ribeiro is a Vocal and Opera student at the Royal College of Music. Under vocal professor Russell Smythe's teachings, and currently with Jo Ramadan as his repertoire coach, he proceeds his studies as a second-year undergraduate. Supported by the Elsie Gertrude Martin Scholarship, he performed last year in Libby Larson's opera *Barnum's Bird* at the RCM as a chorus member. He has also worked with the soprano Anna Samuil in the Festival Verão Clássico in Lisbon.



### **Joel Robson Bass**

Baritone Joel Robson is in his first year of the Master of Performance course at the Royal College of Music, studying with Justin Lavender, and with Andrew Robinson as his repertoire coach. Prior to this, Joel obtained a BA in Music and an MPhil in Composition from King's College, Cambridge, where he was also a choral scholar. Previous opera roles include Baron Zeta (*The Merry Widow*) and The Usher (*Trial by Jury*), both with Aquarian Opera. This December, Joel will be appearing as a soloist with the Buckingham Choral Society, performing Haydn's *Nelson Mass* and Mozart's *Mass in C minor*.



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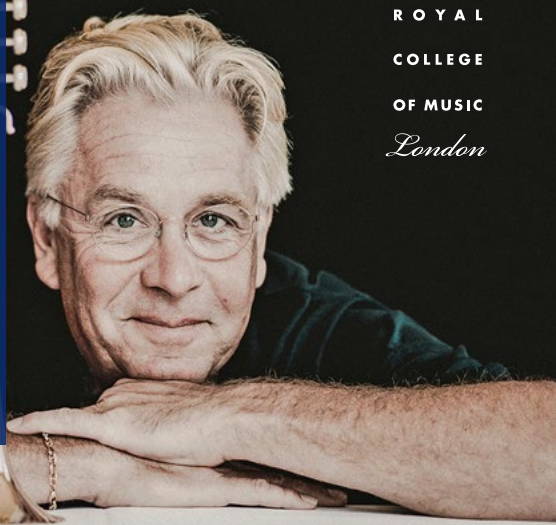
## Pictures at an Exhibition with Hardenberger

7.30pm | Thursday 8 February

'The best trumpet player in the galaxy' (The Times)  
**Håkan Hardenberger** leads the RCM Symphony Orchestra in Mussorgsky's *Pictures at an Exhibition*, and performs two virtuosic concertos by Mark-Anthony Turnage and Folke Rabe.

Booking opens **13 December**  
(6 December for RCM Friends)

  
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## RCM CHAMBER MUSIC

Tuesday 21 November, 1.05pm

Performance Studio

<b>Sobhan Afsarian</b> (b 1985)	Four Arches <i>iii Part 3</i> <i>iv Part 4</i>	11'
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**Zhi Hsuan Lim** violin  
**Xiongyufan Miao** violin  
**Anthony Ip** viola  
**Jennifer Hui** cello

<b>Caramiello</b> (1838–1938)	Duetto sulla Forza del Destino di Verdi	5'
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**Catherine Reid** harp  
**Kaishun Ypsilantis** piano

<b>Gabrielli</b> (1659–1690) <b>Eddie Mead</b> cello	Seven Ricercari for Solo Cello	25'
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## Upcoming Events

### JUNIOR FELLOW SHOWCASE

LUCILLA MARIOTTI

#### The Carne Trust Junior Fellow

Wednesday 22 November, 1.05pm

Performance Hall

Repertoire to include:

**Messiaen** Quartet for the End of Time

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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JUNIOR FELLOW SHOWCASE:

LUCILLA ROSE MARIOTTI

**The Carne Trust Junior Fellow**

Wednesday 22 November, 1.05pm

Performance Hall

# JUNIOR FELLOW SHOWCASE: LUCILLA ROSE MARIOTTI

Wednesday 22 November, 1.05pm, Performance Hall

## Introduction by Alex Theophilus

<b>Messiaen</b> (1908–1992)	Quartet for the End of Time	50'
	i <i>Liturgie de Cristal</i>	
	ii <i>Vocalise, pour l'Ange qui annonce la fin du temps</i>	
	iii <i>Abîme des oiseaux</i>	
	iv <i>Intermède</i>	
	v <i>Louange à l'Éternité de Jésus</i>	
	vi <i>Danse de la fureur, pour les sept trompettes</i>	
	vii <i>Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps</i>	
	viii <i>Louange à l'Immortalité de Jésus</i>	

Lucilla Rose Mariotti violin

Raphael Froissart clarinet

Marion Portelance cello

Alexander Doronin piano



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## Lucilla Rose Mariotti

Italian violinist Lucilla Rose Mariotti is currently studying with Itzhak Rashkovsky at the RCM for an Artist Diploma on a full scholarship. She is The Carne Trust Junior Fellow 2023–24 and is also a 2023 Boise Scholar. She completed her Master's as an Anne & Brian Wadsworth Scholarship holder, graduating in 2023 with distinction. During her studies at RCM, Lucilla has also been supported by Help Musicians and the Albert Cooper Music Charitable Trust.

From a young age, Lucilla Rose has performed as a soloist with many orchestras, including the Orquesta Sinfónica Simón Bolívar de Venezuela under the baton of Maestro Saglimbeni. She took part in the European Festival of Soloists Caracas, organised by the embassies of EU Member States and El Sistema. In 2021 she played solo in a world premiere of Thomas Linley's Concerto in Italy and recorded new works by Alfredo D'Ambrosio in Hungary. At the RCM, she has played as a soloist for Mozart's Violin Concerto K216 in a live-streamed orchestral masterclass with Maxim Vengerov. Additionally, she performed Pablo de Sarasate's *Navarra* with Maxim and other RCM musicians at the Royal Albert Hall.

Besides being a soloist, Lucilla Rose is also interested in chamber music, and in 2023, she participated in the International Musicians Seminar Prussia Cove in Cornwall.

Lucilla Rose has won numerous national and international competitions including the Kocian International Violin Competition in the Czech Republic, and the Eastbourne Symphony Orchestra's Young Soloist Competition. She recently participated in the Violins & Soul Salon Music Violin Competition at the AMADEUS Festival in Vienna. There, she won the Public Prize and the Grand Prize together with a two-year loan of a 1709 Antonio Stradivari violin from the Goh Family Collection.

## UPCOMING EVENTS

### JUNIOR FELLOW SHOWCASE: RIEKO MAKITA

#### The Constant & Kit Lambert Junior Fellow

Tuesday 28 November, 6pm

Amaryllis Fleming Concert Hall

Repertoire to include:

**Takashi Yoshimatsu** Autumn

**Takashi Yoshimatsu** Piano Folio

**Somei Satoh** Birds in Warped Time II

**Takashi Yoshimatsu** White Landscapes

**Knussen** ○ Hototogisu! Fragment of a Japonisme

Tickets: Pay What You Can

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## NEW PERSPECTIVES

Thursday 23 November 2023, 6pm

Amaryllis Fleming Concert Hall

Timothy Lines director

Michal Oren conductor

New Perspectives



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## NEW PERSPECTIVES

Thursday 23 November 2023, 6pm | Amaryllis Fleming Concert Hall

**Timothy Lines** director  
**New Perspectives**

<b>Delyth Field</b> (b 2001)	Swallowtail Butterfly (world premiere)	10'
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<b>Ben Araujo</b> (b 2002)	Crying Tears of Blood (world premiere)	10'
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<b>Birtwistle</b> (1934–2022)	Verses for Ensembles	28'
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The RCM's New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances works by Jō Kondō and Takemitsu. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for its festival The Rest is Noise.

The ensemble opens with a world premiere by RCM composer, Delyth Field. *Swallowtail Butterfly* attempts to musically illustrate the metamorphosis of a butterfly, from an egg, to a caterpillar, to a pupa and eventually to a full grown butterfly. Each stage is completely different, and the insect experiences tremendous amounts of challenge in one lifetime which lasts for only two to three weeks. The electronics feature the granulised sounds of the Japanese bamboo flute recorded by Delyth during her time in Kyoto as an exchange student. The meditative sound of the flute, often used for sound healing, accompanies the ensemble. It acts as a layer representing eternity with the idea of nature continuing its course regardless of the micro scale of the insect's lifecycle taking place.

The world premiere of *Crying Tears of Blood* by RCM composer Ben Araujo follows. The piece was inspired by the story of Hisashi Ouchi, a Japanese nuclear worker who in 1999 suffered exposure of very high amounts of nuclear radiation, more than any other person in history. Surprisingly Hisashi managed to survive for 83 days following exposure. During that period, his body slowly began to deteriorate – his immune system was erased, his skin began to peel off of his body en masse, and blood began seeping out of his eyes causing excruciating pain. Eventually he died of multiple organ failure. Ben felt so shocked and horrified that something like this could happen to another human being that he felt he had to respond by writing a piece that captures Hisashi's suffering. The title serves as a metaphor for the visceral nature of the deterioration of Hisashi's body. In the piece, Ben treats the ensemble as a single entity which slowly starts to grotesquely break down and disintegrate through the use of sound techniques. A texture of string harmonic glissandi can be heard at the end, symbolising the release that death brings from suffering.

Completing the programme is Birtwistle's 1969 theatrical work utilising the verse-and-refrain concept. Harrison Birtwistle was one of the leading European figures in contemporary music. His works combined modernist aesthetic with mythic power taking inspiration from contemporary art and the rituals of classical mythology. Scored for a woodwind quintet, brass quintet and percussion, instruments are pushed to the extremes of register and technique. Its block-like construction has a mysterious raw sound world and musicians are required to walk around the stage in strange and ritualistic processions.

## Timothy Lines

Timothy studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader clarinet of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Revolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. In 2016 he was appointed a Fellow of the RCM.

## Delyth Field

Delyth Field is a Japanese-Welsh composer currently in her fourth year of studying composition at the RCM with Alison Kay, Haris Kittos and Enrica Sciandrone. Delyth is fascinated by the interaction of acoustic instruments with electronics. Her musical influences span from spectral approaches of Jonathan Harvey and Takemitsu's free floating music, to modern electro-pop music with heavy distortions. Recent highlights include an audio-visual electronics piece with flute and piano, *Eternal Chandelier*, which takes inspiration from modern technology such as augmented reality and vocal synthesis software, and a piece for magnetic resonator piano, an instrument with an extra ability to perform crescendos and glissando with the help of electromagnets. Delyth was the recipient of the NCEM Young Composer Awards in 2020 for a piece which was later broadcasted on BBC Radio 3, and this year, she has been selected as a London Symphony Orchestra Soundhub Member which includes a commission to write an innovative piece for a small ensemble with electronics. She has also scored the short film *Portrait* (2024) directed by Grace Louey.

## Ben Araujo

Ben Araujo is an American composer and pianist, who is currently a third-year undergraduate composition student and James Horner Scholar at the RCM, studying with Haris Kittos. He has a particular affinity towards writing music with an experimental approach, and focuses a large part of his compositional process on thinking, not just in terms of harmony, rhythm, or melody, but more on sound itself, and the many ways it can change over time. Among many influences, he has a particularly huge attraction to the music of Karlheinz Stockhausen and Éliane Radigue. He has had his compositions premiered in several prestigious venues, including David Geffen Hall and Carnegie Hall in New York, as well as by acclaimed musical groups such as the New York Philharmonic.



## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### Flute

*Samantha Rowe* (pic & alto)  
*Sara Bolstad* (alto)

### Oboe

*Ross Williams* (cor)

### Clarinet

*Christian Hoddinott* (E flat)  
*Connor Hargreaves* (bass)

### Bassoon

*Jamie King* (contra)

### Violin

*Marsha Ford*  
*Natasha Sutanto*

### Viola

*Joseph Berry*

### Cello

*Aline Christ*

### Saxophone

*Nicole Micheli* (sop)  
*Lucia Breslin* (alto)  
*Rosemary Ball* (tenor)  
*Emilija Auskalnyte* (bari)

### Horn

*Henry Hui*

### Trumpet

*Joshua Cusworth*  
*Ucheena Cohen-Shah*

### Trombone

*Jamie Tweed*  
*Robyn Anderson*

### Tuba

*Josh Allen*

### Percussion

*Toril Azzalini*  
*Hoi Yin Hg*  
*Mariella Bromfield*

Personnel correct at the time of going to print.

Italics denote section principals.

## GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at [dae@rcm.ac.uk](mailto:dae@rcm.ac.uk) or 020 7591 4799. Thank you.

[www.rcm.ac.uk/support](http://www.rcm.ac.uk/support)

## PERCUSSION SHOWCASE

Monday 27 November 2023, 6pm | Amaryllis Fleming Concert Hall

Get lost in an evening of invigorating percussion works, with performances on a range of instruments from RCM ensembles including the renowned PERC'M.

This concert includes specially written works and arrangements of popular classics by RCM percussionists and a world premiere by the winner of the percussion composition competition.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSIC IN THE MUSEUM

Friday 24 November, 12.30pm

Museum Gallery

**Dohnányi**  
(1877–1960)

Serenade for String Trio op 10 15'  
*i Marcia: Allegro*  
*ii Romanza: Adagio ma non troppo*  
*iii Tema con variazioni: Andante con moto*

**American Trio**  
**Amber Correa** violin  
**Dorothy Junginger** viola  
**Lisa Dolgouchine** cello

**Šenderovas**  
(1945–2019)

Cantus in Memoriam Jascha Heifetz 6'

**Milstein**  
(1904–1992)

Paganiniana 9'

**Ugne Zuklyte** violin

**Brahms**  
(1833–1897)

Clarinet Quintet op 115 in B minor 15'  
*i Allegro*

**Dina-Rosa Biggs** clarinet  
**Adam Skelton** violin  
**Shlomo Levy** violin  
**Izzy Nettle** viola  
**Remy Segrott** cello

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 1 December, 12.30pm

Museum Gallery

Repertoire to include:

**Berkeley** Sonatina for Guitar op 52

**Him Chan** Poem

**Ravel** String Quartet in F major

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk).



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Programme details correct at time of going to print.

## RCM AT ST. MARY ABBOTS

Friday 24 November, 1.05pm

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Please note, today's concert is the last in our series this year. Concerts will resume on Friday 12<sup>th</sup> January.

<b>JS Bach</b>	Sonata for Solo Violin in G minor BWV 1001	15'
(1685–1750)	<i>i Adagio</i>	
	<i>ii Fuga</i>	

**Polina Makhina** violin

<b>Liszt</b>	Paraphrase de concert sur Rigoletto, S.434	8'
(1811–1886)		

**Quoc Nguyen** piano

<b>Shostakovich</b>	Piano Trio no 1 op 8	13'
(1906–1975)		

**Kaja Sesek** violin **Clare Juan** cello **Zala Kravos** piano

<b>Von Weinzierl</b>	Nachstück for 4 violas	10'
(1841–1898)		

**Skong Quartet**

**Wyatt Li** viola **Hugo Svensson** viola **Caleb Li** viola **Anthony Ip** viola

<b>Mozart</b>	String Quartet no 16 K428	8'
(1756–1791)	<i>i Allegro non troppo</i>	

**Sonora Quartet**

**Maria Noskova** violin **Emily St Clair** violin **Maya de Souza** viola **Alexander Boyd-Bench** cello

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ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Chamber Music Concert

Saturday 25 November 2023, 5.30pm, Performance Hall

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String Quartet (Stehanie Tress *tutor*)

Lucia Rapisarda-Okamoto & Zachary Lam *violin*  
Rosie Rodriguez Vassiliou *viola* Alma Silvera *cello*  
Haydn String Quartet op76 no1 in G *i Allegro*

8'

String Sextet (Hilary Sturt *tutor*)

Rachel Cheung and Eli Tomey *violin*  
Jessica Elliott & Eva Al-Shimmeri *viola*, Jacqueline Yang & Jamie Zweimueller *cello*  
Roxanna & Andrzej Panufnik Modlitwa *Prayer*

6.5'

Wind Quintet (Anna Hashimoto *tutor*)

Ellen Roff *flute* Oliver Brown *oboe* Amalia Beeko *clarinet*  
Noah Hall *horn* Annabella May-Francis *bassoon*  
Damase Dix-Sept Variations *Theme and Var 1-5, 8, 11, 16, 17*

7.5'

String Quartet (Hilary Sturt *tutor*)

Vivek Dinesh Ramanan & Haolin Zhao *violin*  
Jaren Ziegler *viola* Megan Clarke *cello*  
Purcell Fantasia no6 (14 June 1680)

5'



Piano Trio (Neil Roxburgh *tutor*)

Aurelia Walker *piano* Richard Eichhorst *violin* Madeleine Murray *cello*

Turina Piano Trio no1 op35 ii *Thème et Variations*

8'

Harp Trio (Andrea Charles *tutor*)

Jamaal Kashim *harp* Isaac Scheer *flute* Jamie Jones *viola*

Adrienne Albert *Doppler Effect*

7'

String Quartet (Amy Tress *tutor*)

Peter Ryan & Richard Eichhorst *violin*

Jamie Jones *viola* Madeleine Murray *cello*

Henriette Bosmans String Quartet iii *Allegro molto*

4.5'



Royal College of Music Junior Department,

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Hilary Sturt *Head of Chamber Music*





ROYAL

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*London*

Junior Department  
Contemporary Music Concert

Anne Denholm *harp*

Saturday 25 November 2023, 5.30pm, Recital Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

This concert is the product of a project with champion of contemporary harp music and brilliant workshop leader Anne Denholm and RCMJD first-study composers. Anne came and talked to RCMJD composers about contemporary harp writing in September, and then came back in October to give workshops open to all composition students in which she played work in progress and made invaluable suggestions to composers. This evening, we hear the final fruits of the project. Thanks, as ever go to our team of brilliant composition teachers **Bushra El-Turk, Jonathan Pitkin, James Hoyle** and Head of Composition **Simon Speare**.

**Anne Denholm** is Joint Principal Harp of the BBC Concert Orchestra and a founding member of award-winning contemporary experimental quartet, The Hermes Experiment. She is in demand as a soloist and chamber musician, giving regular recitals across the U.K. and abroad. Winners of the 2019 Royal Over-Seas League Mixed Ensemble Competition and described by BBC Music Magazine as 'formidable chamber musicians', The Hermes Experiment were awarded the 2021 Royal Philharmonic Society Young Artist Award. The ensemble has released two albums to critical acclaim; their debut album was Gramophone Editor's Choice, Presto Music Recording of the Year 2020, and featured in the Apple Music 10 Classical Albums of the Month. They have performed at the Wigmore Hall, Barbican Centre, Purcell Room and leading festivals across the country.

In addition to her work with The Hermes Experiment, Anne regularly works with contemporary groups and projects across the U.K., including Birmingham Contemporary Music Group, London Sinfonietta and Mahogany Opera. She is also a regular freelancer with orchestras and choirs alongside her orchestral position, such as the BBC Symphony Orchestra, London Philharmonic Orchestra and Philharmonia Orchestra. She has performed and recorded with The Choir of St John's College Cambridge, The Temple Church Choir and Ely Cathedral Girls' Choir.

As a soloist, Anne served as Official Harpist to HRH The Prince of Wales from 2015-2019 and has performed across the world, including concerto appearances with the London Mozart Players and the London Chamber Orchestra. Anne studied at the Purcell School, Newnham College Cambridge University and the Royal Academy of Music. She received her Master's with distinction, studying under Karen Vaughan, and in 2020 was elected an Associate of the RAM (ARAM).

### **Aurelia Walker**

### **Marionette**

This piece reflects on the experience of a puppet doll being pulled up by its strings and performing a slow, eerie dance. Its movements are at first controlled by the puppeteer; however, as the work progresses the dance abruptly turns jarring, the puppet's movements more chaotic and broken. The motion is reined in again as the puppeteer finally regains control, and the piece ends slowly as the marionette stops moving.

### **Jamaal Kashim**

### **Angelic Beats**

In this composition, I have explored the use of percussive effects on the harp and the effect of simultaneously playing stereotypical harp music with more contemporary sounds.

### **Antonia Zadrag**

### **Prelude**

This piece all stems from one unusual mode, to explore the harp's special ability to make playing in any seven-note mode simple. The focal point of this prelude is the ostinato in the left hand which runs through the majority of it, and the melodic ideas which dance around said ostinato. This piece was not only a challenge through writing for harp, but also in developing ideas coherently while maintaining one mode and one ostinato throughout.

### **Maddy Chassar-Hesketh**

### **Soundbox**

I recently came across a metronome in a vintage shop, used by soldiers in the Second World War. It is a box, which is small enough to pick up and light enough to carry long distances. However, it made me think more deeply about sound, as despite how the small box looked, it could produce such a large noise. I also, simultaneously, came across a poem titled 'Soundbox' by Angie Macri, and it made me think of the object I was so interested in. When writing this piece for solo harp, I was thinking about how sound can change, shift, and develop. I wanted to showcase a selection of sounds the harp can make, whilst also trying to create a narrative of a sound 'growing' from an almost metronomic repetition. The harp, as well as having beautiful melodic and harmonic qualities, can also be used percussively- that is the thing I wanted to begin and end with so that the sound could grow. The piece is cyclic structurally, and sections 1&3 are semi-improvised, meaning it could carry on for as any length of time, allowing the sounds to grow and fade away at the performers discretion.

### **Josh Clark**

### **Harp Piece**

Reflections of the harp is a short piece which explores the harmonic capabilities of the instrument. It is built around a two-bar theme, which I then experiment with in different harmonic contexts. I hope you enjoy.

Alex Pylypenko

### Praeludium – moto perpetuo

I wrote Praeludium – moto perpetuo as an experiment as to how simple of an idea I could use to create an entire piece of music around. The pianissimo dynamics throughout the piece were inspired by the sounds of a music box, as the harp played quietly has a magical quality to it which I wanted to explore.

Ben Greenwood

### Prelude for Harp

This prelude for harp features a dreamy beginning and end surrounding a dissonant and thunderous middle. One central theme is the focus of both the beginning and end sections with, in the middle section, only allusions to motifs that were in passing in the beginning section - creating a very disjunct structure. Using unorthodox textures and instrumental techniques, this middle section creates contrast with the more traditional beginning and end.

Vincent Ji

### Reflection

A reflection on humanity, but also of humanity: a reflection about humanity - but also humanity's reflection through the lens of an outsider. 'Why,' asks the bewildered outsider, 'are humans - capable of such intelligence, beauty, harmony, peace - using their power to instead inflict pain, distress and suffering onto each other? After each conflict they wage against themselves, they claim that "we will learn from their mistakes", that "we shall make sure this never happens again". And it always happens again; history always repeats itself; once again are humans' lives torn apart because two leaders couldn't settle a quarrel. Is this humanity's fate?'

This is an elegy to all those who have lost their lives to conflict since the dawn of humanity, and all those who ever will. In particular, it is an elegy to those suffering right now, across the world, due to war, violence and hatred. Let's live on in the hope that the story of humanity has a happy ending. In the meantime, this piece lives on in the hope that you enjoy it.

Tristan McCardel

### Harp Piece

'Mirage' for solo harp explores a dreamy state where one yearns for something that is out of reach. The piece features melodic patterns going in an unexpected direction, reflecting the uncertain and illusive nature of life.

Elliot Yap

### Harp Rondo

My harp composition is based on a simple tune in a mode I made up. I transposed the mode three times in other keys and repeated the first one at the end. Since I wrote the piece in *Rondo* form, various "adventures" consisting of completely different tunes were placed in between each transposition.



**Alec Thurbin**

### **Go with the flow**

This piece is about the pace of modern day life. Sometimes it feels like we are swept along in life, but other times life feels slow and we want the time to pass more quickly. Occasionally it feels like we are clock watching, conversely, usually when we are having fun, time passes too quickly. I have tried to incorporate these feelings into sections of the piece. I hope you enjoy it.

**Alexander Crawford**

### **O Icare!**

'O Icare' was inspired by Ovid's account of The Fall of Icarus in his *Metamorphoses*. The deep, sombre, tones of the harp reflect the elegiac grief of the music, which contrasts mocking angelic chants and great bells with a murky, stuttering procession.

**William Yu**

### **A Joyful Stroll**

This piece is an energetic piece that starts off in the key of C major. It was based on merry ideas of liveliness, and a sense of movement. Next, a bridge passage links to a canonic area that ends in C, that is followed by a c minor development idea. There is then another chordal link passage that is followed by a minor version of the original tune, ending in a modulation of the original idea in A major.

**Luca Boston**

### **Primal and ancient**

Primal and ancient was written to get familiar with the concept of slightly improvised music, and to feel more comfortable with the player having the role of composing a bit of the piece themselves. I did this in a part of the piece where the player will be experimenting by strumming their nails up and down on the harp with different variations and speeds. I also used the idea of the lefthand having repeated, dissonant chords, the right hand being very free, and feeling as if it was improvising on top of the left hand. This is how I brought two different characters into the piece at the same time.

**Methu Menuwara**

### **Rippling Harp**

'The Rippling Harp' was inspired by a quote from Richard Mc Sweeney, which depicts a gentle rainy day near a lake. The perpetual semiquaver rhythm resembles each droplet splashing onto the water, resonating with ripples. The melody symbolises its natural music and harmony, yet the change in key represents the randomness of the raindrops.



William Dear

### **Fantasia in B flatter**

In *Fantasia in B flatter*, I wanted to experiment with the impact of non-standard pitches and tunings. I thought the harp would be particularly appropriate for this considering its enharmonic capabilities. I used a free, unrestricted and unmeasured structure to draw maximum emphasis to the non-standard pitches. This is the first time I have written a full solo piece for harp, and it was fascinating working with Anne and learning more about the capabilities of the instrument, particularly for my piano keyboard-orientated brain! This was also my first time working with non-standard tunings, and I feel like a whole new sound world has been opened for me! Watch out for the careful introductions and appearances of these detuned strings.



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**Miranda Francis** *Head of Junior Programmes*

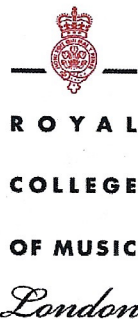
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**Molly Bevan** *Administrative Coordinator*

**John Mitchell** *Performance Manager*

**Simon Speare** *Head of Composition*





## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 25 November 2023, 3pm  
Performance Studio

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- |      |   |          |
|------|---|----------|
| 3.00 | Ema Pang <i>piano</i> (pupil of Richard Uttley)<br>Bach Prelude & Fugue in E flat from WTC Bk1<br>Moszkowski Etincelles                         | 6'<br>4' |
| 3.15 | Liam Ko <i>harp</i> (pupil of Daphne Boden)<br>Pierne Impromptu-Caprice op9   | 6'       |
| 3.30 | Lucas Gebrehiwet <i>cello</i> (pupil of Robin Thompson-Clarke)<br>Dvorak Rondo for Cello and Orchestra in G minor op94                          | 9'       |
| 3.45 | Jennifer Chen <i>lute</i> (pupil of Nicolas Bricht)<br>Debussy Syrinx   | 3'       |
| 4.00 | Duo (Maria Tarasewicz <i>tutor</i> )<br>Florence Niu <i>piano</i> Damiam Kok <i>violin</i><br>Janacek Sonata JW VII/7 iii Ballada iv Allegretto | 9'       |

- |      |   |          |
|------|---|----------|
| 4.15 | Rachel Cheung violin (pupil of Ani Schnarch)<br>Vieuxtemps Violin Concerto no5 op37 in A minor<br><i>i Allegro non troppo</i>     | 12'      |
| 4.30 | Isabel Woolf violin (pupil of Lutsia Ibragimova)<br>Vieuxtemps Violin Concerto no5 op37 in A Minor<br><i>i Allegro non troppo</i> | 12'      |
| 4.45 | Rory Zweimueller violin (pupil of Matthew Scrivener)<br>Dvorak Romance no1<br>Elgar Salut d'amour                                 | 3'<br>3' |
| 5.00 | Oliver Mollett guitar (pupil of Laura Snowden)<br>Pernambuco Mimoso<br>María Luisa Anido Aire Norteño                             | 5'<br>3' |



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**ROYAL**  
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*London*

JUNIOR DEPARTMENT  
PETER MORRISON CONCERTO COMPETITION  
FINAL ROUND

3PM, SATURDAY 25 NOVEMBER 2023  
AMARYLLIS FLEMING CONCERT HALL, RCM

★  
**FROM MINOR TO**  
**MAJOR**

JUNIOR DEPARTMENT  
NURTURING POTENTIAL

## ADJUDICATORS

**Jacques Cohen**

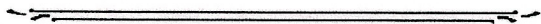
BA (Hons) MA ARCM

**Douglas Mitchell**

LRAM DipRAM ARAM

**Gary Ryan**

GRSMHons HonARAM LRAM LGSMHons FRCM



## ACCOMPANIST

**Tony Ingham**





# PERFORMERS

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3.00pm **Peter Ryan** (Violin) 30'

Lalo                      *Symphonie Espagnole op 21*  
                              *i Allegro non troppo*  
                              *ii Scherzando: Allegro molto*  
                              *iv Andante*  
                              *v Rondo: Allegro*

3.45pm **Emilia Gahan** (Oboe) 25'

R Strauss                *Concerto in D*  
                              *i Allegro moderato*  
                              *ii Andante*  
                              *iii Vivace - Allegro*

4.25pm **Isaac Skey** (Flute) 18'

Nielsen                    *Concerto FS 119*  
                              *I Allegro moderato*  
                              *ii Allegretto*

---

Adjudication and the announcement of the competition's winner will take place in the Concert Hall as soon after the end of the competition as possible.



## RCM AT ST. MARY ABBOTS

Friday 25 November, 1.05pm

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**Schubert**  
(1797–1828)

String Quintet in C major D 956

20'

*i Allegro ma non troppo*

**Tom Wilson** violin  
**Julie Piggott** violin  
**Jakub Graf** cello  
**Elena Accogli** viola  
**Laura Armstrong** cello

**Dvořák**  
(1841–1904)

Piano Quintet in A major op 81

22'

*i Allegro, ma non tanto*  
*ii Dumka. Andante con moto*

**1841 Quintet**  
**Robert Lokhov** violin  
**Luisa Schwegler** violin  
**Albert Zhou** viola  
**Jakub Graf** cello  
**Yesong Jung** piano

## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 1 December, 6pm

Performance Hall

Repertoire to include:

**Zekun Ji** Piano Quintet 'Wind Chimes'

**Schubert** String Quartet no 14 D 810 'Death and the Maiden'

**Haydn** String Quartet in B flat major op 76 no 4 Hob.III:78 'Sunrise'

**Poulenc** Sextet

Tickets: Pay What You Can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Emma Adlard, Head of Philanthropy on **0207 591 4743** or at [emma.adlard@rcm.ac.uk](mailto:emma.adlard@rcm.ac.uk).



The poster features a dark background with white snowflakes and stars. On the left, a grey triangle contains the text 'Christmas Challenge' and 'BigGive'. The main text is centered and reads: 'The Big Give Christmas Challenge 2022', 'One donation, twice the impact on our talented students!', 'Donate to the RCM Scholarships Fund between 12pm on Tuesday 29 November and 12pm on Tuesday 6 December and your gift could be doubled!', and 'bit.ly/2022rcmbiggive'. On the right, the Royal College of Music logo is displayed, consisting of a crest and the text 'ROYAL COLLEGE OF MUSIC London'.

**Christmas Challenge**

**BigGive**

**The Big Give Christmas Challenge 2022**

One donation, twice the impact on our talented students!

Donate to the RCM Scholarships Fund between **12pm on Tuesday 29 November and 12pm on Tuesday 6 December** and your gift could be doubled!

**[bit.ly/2022rcmbiggive](http://bit.ly/2022rcmbiggive)**

  
**ROYAL COLLEGE OF MUSIC**  
*London*

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 27 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Please note, this is the final European Horizons concert this year. The series will resume on Monday 22nd January 2024

<b>Fauré</b> (1845–1924)	Piano Trio, op 120	18'
	<i>i Allegro ma non troppo</i>	
	<i>ii Andantino</i>	
	<i>iii Allegro vivo</i>	

**Ricky Ng** clarinet  
**Him Chan** cello  
**Jack Wong** piano

<b>Brahms</b> (1833–1897)	Violin Sonata no 2 in A major op 100	22'
	<i>i Allegro amabile</i>	
	<i>ii Andante tranquillo - vivace</i>	
	<i>iii Allegro grazioso, quasi andante</i>	

**Dorian Rambaud** violin  
**Hongxu He** piano

<b>Liszt</b> (1811–1886)	Danse Macabre for solo piano S555	10'
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**Paul Mnatsakanov** piano

## Upcoming Events

### MUSIC IN THE MUSEUM

Friday 1 December, 12.30pm

Museum Gallery

Repertoire to include:

**Berkeley** Sonatina for Guitar op 52

**Him Chan** Poem

**Haydn** Selected String Trios

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## PERCUSSION SHOWCASE

Monday 27 November, 2023, 6pm  
Amaryllis Fleming Concert Hall

## PERCUSSION SHOWCASE

Monday 27 November, 2023, 6pm | Amaryllis Fleming Concert Hall

<b>Debussy (arr Toril Azzalini-Machecler)</b> (1862–1918 )	<i>Fêtes</i> from Nocturnes	7'
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RCM Percussion Faculty

<b>Leif Haley</b> (b 2000)	Parallel & Indeterminate Collision Course	6'
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PERC'M: Isaac Harari, Kian Hsu, Murray Sedgwick and Stan Talman

<b>Ivan Trevino</b> (b 1983)	Catching Shadows	9'
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Harry Gong *marimba* Tingjun Zhu *marimba*

<b>Amy Beth Kirsten</b> (b 1972)	May the devil take me (excerpt)
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<b>Sérgio Mendes</b> (b 1941)	Magalenha	6'
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Mariella Bromfield, Tim Dobinson,  
George Threadgold and Harry Gong *percussion quartet*

<b>JS Bach</b> (1685–1750)	<i>Gigue</i> from Lute Suite in E minor BWV 996	4'
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Kian Hsu *marimba*



**Lewis Isaacs**  
(b 2003)

Shut-Eye

5'

Lewis Isaacs *vibraphone*

**Julie Spencer**  
(b 1962)

Everybody talk about Freedom

6'

Gosia Kepa *marimba* and Beste Gurkey *cajon*

**Aurél Holló**  
(b 1966)

Jose/beFORe John5

5'

PERC'M

**Tim Dobinson**  
(b 2004)

I Hope It's Not Too Loud

5'

RCM Redhocks

All programmes notes were written by students from the RCM Percussion Faculty.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

## **Debussy (arr Toril Azzalini-Machecler) *Fêtes* from Nocturnes**

*Fêtes* (Festivals), from the orchestral work *Nocturnes*, is a vibrant depiction of Fin-de-siècle Parisian nightlife with energetic gigue emanating from the bistros, sudden bursts of light, and a hint of more sinister shadows lurking in the darkened alleyways.

## **Leif Haley Parallel & Indeterminate Collision Course**

*Parallel & Indeterminate Collision Course* presents parallel and offset rhythms aiming at trajectories both different and the same. Alongside these 'collision courses' is a gradual transition from wooden to metallic instruments, as well as juxtaposed moments of rhythmic freedom and rigidity. The title is inspired by the notion that parallel lines converge at infinity.

## **Ivan Trevino Catching Shadows**

*Catching Shadows* was first performed by Ivan Trevino and his duo partner Michael Burritt in 1983. The piece feels dream-like with lots of counter melodies and harmonies. It begins with a repetitive but mesmeric three-note ostinato which leads to a calming melodic line. As the piece moves forward a contrasting slow section takes the audience on a journey before the final theme is played giving a mysterious effect. There are lots of syncopations in the bassline throughout the piece. There is also a powerful energy from the groove rhythm and melody variations.

**Amy Beth Kirsten** *May the devil take me* (excerpt)

**Sérgio Mendes** *Magalenha*

*May the devil take me* is for four triangles based on a passage in Cervantes' *Don Quixote*. In this piece the composer aimed to transform the triangles into objects, with a great focus being placed on the choked sound being contrary to the usual resonant sound, resembling the themes discussed in Cervantes. *Magalenha* is a Portuguese song about the joys of a blossoming romance.

**JS Bach** *Gigue* from Lute Suite in E minor BWV 996

Dated around 1710, this suite is one of his earliest works for solo instrument besides the organ. The *Gigue* is the last of five dances. It is marked by its lively tempo and distinctive dance rhythm, with counterpoint and thematic materials that weave through intricate melodic lines throughout the movement. The dance ends with a joyous yet elegant sequence which brings the whole suite to a close. When played on the marimba, the warmth and resonance of the instrument offers a unique sonority to the music and brings out the introspective emotions.

**Lewis Isaacs** *Shut-Eye*

Written in summer of 2023, *Shut-Eye* is a solo vibraphone composition that takes inspiration from the works of some of the great jazz pianists of the late 1970s and 80s such as Keith Jarrett and Chick Corea. As a listener, the developing harmonic language and chromatic melodies are some of the most noticeable resemblances to this style. The rich, melodic ideas and more traditional jazz vocabulary within are blended in a way that, despite their abstract qualities, allows for a very enjoyable listen for any audience.

## **Julie Spencer** Everybody talk about Freedom

Written in 2011, *Everybody talk about Freedom* was the first piece written for a rapping marimba player. The lyrics are about political and personal freedom from the perspective of brave women, men and children making sacrifices for the sake of their rights. It is inspired by their courage, and dedicated to the power of free speech. The word 'revolution' is spelt and pronounced 'revol oooooo she' to allow the piece to be performed in areas of the world where revolution, even as a word would not be allowed to be sung in public.

## **Aurél Holló** Jose/beFORe John5

*Jose/beFORe John5* was written by Aurél Holló of Amadinda, one of the first percussion quartets to garner global attention and accolades. The group takes its name from the Ugandan idiophone which is played on both sides in intricate interlocking rhythms, a technique we hear the two central players in José perform at furious speeds. Holló was inspired by the flamenco-jazz bassist Renaud Garcia-Fons to utilise this concept within an Andalusian idiom, resulting in a virtuosic show of synchronicity and flair between players, and climaxing with two players valiantly attempting to play the Flamenco guitar!

## **Tim Dobinson** I Hope It's Not Too Loud

This drumline piece features the four sections of a traditional American drumline. It consists of snare drums, quads, bass drums and cymbals. This piece was inspired by other well-known drumlines such as the Top-Secret Drum Corps from Switzerland and visual aspects more commonly found watching British army drumlines. It consists of intricate rhythmical interplay accompanied by visual stick tricks from the snares to add some flare to the performance.



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## PERCUSSION SHOWCASE

Monday 27 November

**Debussy (arr Toril Azzalini-Machecler)** Nocturnes 7'  
ii *Fêtes*

RCM Percussion Faculty

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PERC'M Isaac Harari, Kian Hsu, Murray Sedgwick and Stan Talman

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**Ivan Trevino** Catching Shadows 9'

Harry Gong and Tingjun Zhu

*Catching Shadows* was first performed by Ivan Trevino and his duo partner Michael Burritt in 1983. The piece tends to feel dream-like with lots of counter melodies and harmonies. It begins with a repetitive but mesmerizing three-note ostinato which leads to a very calming melodic line. As the piece moves forward grooves and a contrasting slow section takes the audience on a journey before the final theme is played giving a mysterious effect. There are lots of syncopations in the bassline throughout the piece. A dotted rhythm alongside a peaceful section can be heard. There is also a powerful energy from the groove rhythm and melody variations.

**Amy Beth Kirstena** may the devil take me (excerpt)  
**Sergio Mendes** Magalenha 6'

Mariella Bromfield, Tim Dobinson, George Threadgold and Harry Gong

This quartet comprises two pieces. The first, *may the devil take me* is for four triangles based on a passage in Cervantes' *Don Quixote*. In this piece the composer aimed to transform the triangles into objects, with a great focus being placed on the choked sound being contrary to the usual resonant sound, resembling the themes discussed in Cervantes. *Magalenha* is a Portuguese song about the joys of a blossoming romance.

**JS Bach** Gigue from Suite in E minor 4'

Kian Hsu

This piece is the earliest of Bach's series of lute compositions, dated around 1710. It is also one of his earliest works for solo instrument besides the organ. The *Gigue* is the last of five dances. It is marked by its lively tempo and distinctive dance rhythm, with counterpoint and thematic materials that weave through intricate melodic lines throughout the movement. The dance ends with a joyous yet elegant sequence which brings the whole suite to a close. When played on the marimba, the warmth and resonance of the instrument offers a unique sonority to the music and brings out the introspective emotions in the piece.

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6'

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**Aurél Holló** José, from the beFOR John 5 anthology

PERC'M

*José, from the beFOR John 5 anthology* was written by Aurél Holló of *Amadinda*, one of the first percussion quartets to garner global attention and accolades. The group takes its name from the Ugandan idiophone which is played on both sides in intricate interlocking rhythms, a technique we hear the two central players in *José* perform at furious speeds. Holló was inspired by the flamenco-jazz bassist Renaud Garcia-Fons to utilise this concept within an Andalusian idiom, resulting in a virtuosic show of synchronicity and flair between players, and climaxing with two percussionist's valiant effort to play the Flamenco guitar!

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RCM Redhocks

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ROYAL

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OF MUSIC

*London*

JAPANESE POSTCARDS:  
JUNIOR FELLOW SHOWCASE

Rieko Makita

Constant & Kit Lambert Junior Fellow

Tuesday 28 November, 6pm

Amaryllis Fleming Concert Hall

## JAPANESE POSTCARDS: JUNIOR FELLOW SHOWCASE: RIEKO MAKITA

Tuesday 28 November, 6pm, Amaryllis Flemming Concert Hall

<b>Takashi Yoshimatsu</b> (b 1953)	4 Little Dream Songs <i>iii Autumn: Dream Song in November</i>	2'
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<b>Takashi Yoshimatsu</b>	Piano Folio... to a disappeared Pleiad	3'
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**Rieko Makita** piano

<b>Somei Satoh</b> (b 1947)	Birds in Warped Time II	10'
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**Rieko Makita** piano  
**Zea Hunt** violin

<b>Takashi Yoshimatsu</b>	White Landscapes <i>i Divination by Snow (Yuki-Ura)</i> <i>ii Stillness in Snow (Shizu-Yuki)</i> <i>iii Disappearance of Snow (Yuki-Gie)</i>	10'
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**Alex Mackinder** conductor  
**Issy Haley-Porteous** flute  
**Clare Juan** cello  
**Ian Lim** harp  
**Chamber Orchestra**

**Knussen**  
(1952–2018)

○ Hototogisu! Fragment of a Japonisme

8'

**Alex Mackinder** conductor  
**Felicitas Wrede** soprano  
**Issy Haley-Porteous** flute  
**Chamber Orchestra**

**Sakamoto (arr R Makita)**  
(1952–2023)

A Flower is not a Flower

8'

**Alex Mackinder** conductor  
**Rieko Makita** piano  
**Chamber Orchestra**

## Chamber Orchestra

### Violin I

Zea Hunt  
Greta Bommarito

### Violin II

Kana Aihara  
Brontè Vlashi

### Viola

Katharine Wing  
Caleb Li

### Cello

Philip Heide  
Aline Christ  
Clare Juan

### Double Bass

Sam Lee

### Flute

Issy Haley-Porteous

### Alto Flute

Marley Dyer

### Oboe

Emi Hamamatsu

### Clarinet

Jasper Perry

### Bass clarinet

Ed Pelham

### Bassoon

Aidan Campbell

### Horn

Yaoqi Tang  
Elias Giulivi

### Trumpet

Arthur Elletson

### Trombone

Pau Hernandez Santamaria

### Piano/Celeste

Rieko Makita

### Harp

Ian Lim Xin Ze

### Percussion

Hoi Yin Ng  
Matthew Kosciecha

This year marks the 170th year since the abolition of Japan's *Sakoku* (鎖国, meaning 'Isolationism'), lasting from 1639–1853. After 1853, Japan began to reconnect with the world and Japanese art, music and literature rapidly spread across the world, especially through events such as Exposition Universelle in Paris, sparking a fascination towards Japan and Japonisme. To celebrate Japanese music, tonight's concert features classical works by Japanese composers, alongside a piece by British composer Olivier Knussen, *O Hototogisu!*, which is a musical setting of Japanese haiku poems interwoven with sounds from Japanese *kabuki* theatre.

Takashi Yoshimatsu became fascinated by classical music after hearing symphonies by Tchaikovsky and Beethoven as a teenager. While he initially pursued studies in engineering at Keio University, he dropped out and studied composition privately with Teizo Matsumura and began playing in rock and jazz bands. His output includes six symphonies, ten concertos and various other orchestral, chamber and piano works, music for traditional Japanese instruments and music for films including the 2003 remake of *Astro Boy*. The *Piano Folio* was written in 1997, while the *Dream Song on November* was written in the 1980s–90s. Later, you will hear Yoshimatsu's *White Landscapes*, written in 1991. This work illustrates the changing nature of a winter landscape; snow falls, snow settles and snow melts away.

*Birds Warped in Time II* is a calmy hypnotic work for violin and piano, written in 1980 by Somei Satoh. One could interpret the violin's long melodies as the birds calling while the piano's repetitive notes create a sense of time being in limbo.

Oliver Knussen's *O Hototogisu!* also draws inspiration from birds. This piece depicts a *Hototogisu* (Lesser Cuckoo), a bird commonly depicted in Japanese literature. Its call traditionally signals the arrival of summer, while its mournful cry is associated with the voices heard from the spirits of the dead. *O Hototogisu!* was Knussen's last work before his passing in 2018.

The concert concludes with the world premiere of Rieko Makita's orchestral arrangement of Ryuichi Sakamoto's *A flower is not a flower*. While being trained as a classical musician, Sakamoto had an interest in a range of musical styles, from jazz to electronic music. He performed and produced as a solo artist and as a member of the Yellow Magic Orchestra. As a film composer, Sakamoto won an Oscar, a BAFTA, a Grammy and two Golden Globe awards. He passed away this year. Rieko Makita created this arrangement as a tribute to Sakamoto's life and his lasting musical legacy.

## Rieko Makita

Rieko Makita is a multi-award-winning Japanese-Australian pianist based in London. Rieko has performed in prestigious venues across Australia, Japan, Italy, Germany, and Austria, including the Sydney Opera House Concert Hall and the City Recital Hall in Angel Place.

Rieko is currently the Constant & Kit Lambert Junior Fellow and an Artists Diploma student at the RCM, supported by the Help Musicians Postgraduate Award and The Musicians' Company. She currently studies with Dina Parakhina and Sofya Gulyak. As part of her Junior Fellowship, she has been collaborating with performers, composers and visual artists, and curating concerts that promote music by Japanese and Australian composers.

Growing up in Sydney, Rieko moved to London to pursue her dreams as a performer and to undertake her Master of Performance degree at the RCM. She is a recipient of many awards including the RCM Scholar Award, the Nosward Charity Award, a Bliss Trust Scholarship, the Busby Musical Award and a Henderson Travellers Scholarship. She was selected as the 2021 Piano Fellow for the Philharmonia MMSF Instrumental Fellowship Programme and became an ambassador for the Benedetti Foundation in 2022. She is a DEBUT Classical Artist, actively working to promote classical music to a wider audience. Rieko has taken part in masterclasses with renowned musicians such as Angela Hewitt, Akiko Ebi, Benedetto Lupo, and Maxim Vengerov.

Rieko is also passionate about composing music. Influenced by the works of Olafur Arnalds, Hania Rani and Ryuichi Sakamoto, her style flows between minimalistic and neoclassical, enhanced by electronic textures and soundscapes. Her most recent works (*Sunflower Fields*, *Oji-chan no tame ni*, and *Quiberee Bay*) have been performed at multiple venues, such as the Shoreditch Treehouse in 2022 and 2023 and as part of RCM's FestivALL 2023.

Rieko's upcoming engagements include solo piano recitals at St Mary Le Strand in London and Mosman Art Gallery in Sydney in December 2023. Next year, Rieko will be performing in the Elgar Room at the Royal Albert Hall. For her next Junior Fellow Showcase, Rieko will be performing Schubert's Trout Quintet and premiering of a new work by Australian RCM composer Asher Joyce.

## Alex Mackinder

Born and raised in London, Alex is studying for a Master's in orchestral conducting at the RCM, having previously received an MA (Distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an orchestra that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular music-making opportunities to assist their transition into the professional sphere. Past performances include Haydn's *Creation* and Strauss' *Metamorphosen*, whilst forthcoming concerts this season will feature Beamish's Saxophone Concerto no 2, Schumann's Symphony no 3 and Rachmaninov's *Symphonic Dances*.



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## UPCOMING EVENTS

### MUSIC IN THE MUSEUM

Friday 1 December, 12.30pm

Museum Gallery

Repertoire to include:

**Berkeley** Sonatina for Guitar op 52

**Him Chan** Poem

**Haydn** Selected string trios

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## CRYPT CLASSICS

Thursday 30 November, 11am

The Crypt at St Johns Smith Square

<b>Bozza</b> (1905–1991)	Image	5'
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Enya Bowe flute

<b>Mendelssohn</b> (1809–1847)	String Quartet no 6 in F minor op 80 <i>i Allegro vivace assai</i>	9'
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Emma Demetriades violin  
Antigone Hourt violin  
Norea Quirijnen viola  
Filippo Ramacciotti cello

<b>Moeran</b> (1894–1950)	String Quartet in E flat major <i>i Allegro moderato ma ben animato</i> <i>ii Lento — Andante — Vivace — Allegretto</i> <i>— Andante — Allegro vivace — Presto</i>	21'
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Seion Quartet  
Joe MacDonald violin  
Sally Aiko Dando violin  
Joe Berry viola  
Carys Underwood cello

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## RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at [stephen.wilkinson@rcm.ac.uk](mailto:stephen.wilkinson@rcm.ac.uk).



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ROYAL

COLLEGE

OF MUSIC

*London*

ORGAN INTERLUDES:

MATTHEW WEST

Friday 1 December, 6pm

Amaryllis Fleming Concert Hall

## ORGAN INTERLUDES: MATTHEW WEST

Friday 1 December, 6pm, Amaryllis Fleming Concert Hall

<b>JS Bach</b> (1685–1750)	Trio sonata no 5 in C major BWV 529 <i>i Allegro</i> <i>ii Largo</i> <i>iii Allegro</i>	15'
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<b>Judith Weir</b> (b 1954)	The Wild Reeds	10'
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<b>Reger</b> (1873–1916)	Kanzone in E flat major op 65/9	6'
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<b>Franck</b> (1822–1890)	Chorale no 2 in B minor	15'
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**Matthew West** organ



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## Matthew West

Influenced by a family of musicians, organist Matthew West began to study the organ at Wantage Parish Church from the age of eleven, after learning piano for six years. While under the tutelage of Julie and Stephen Savage, he was advised to apply to study at Chetham's School of Music for sixth form. Whilst at Chetham's, he studied under Christopher Stoke and Simon Passmore, and gave recitals at Manchester Cathedral (where he was Junior Organ Scholar) as well as taking part in masterclasses from visiting musicians.

Matthew is currently in his fourth year of undergraduate study at the RCM, studying organ performance under Professors David Graham and Charlie Andrews. He regularly assists the Wantage Parish Church by accompanying services and is accompanist for the Wanstead's St Lady of Lourdes Choir. Recently, Matthew took part in a recital at Temple Church, London where he performed *The Wild Reeds* by Judith Weir (heard tonight) alongside fellow RCM organists. Currently, Matthew accompanies Vespers and occasional Sunday services at Brentwood Cathedral, where he will also give a recital in February 2024. Other noteworthy engagements have included accompanying the Chetham's Christmas Concert in Manchester Cathedral in 2020. As a performer, Matthew specialises in Late-Romantic French and German music, as well as more modern organ works from composers such as Judith Weir and Messiaen.

## UPCOMING EVENTS

### MUSIC IN THE MUSEUM

Friday 8 December, 12.30pm  
Museum Gallery

Repertoire to include:

**Ysaÿe** Sonata for Solo Violin in D minor 'Ballade', op 27, no 3

**György Kurtág** Az hit...

**Britten** Tema Sacher

**Berio** Les mots sont allés... for cello

**Lutosławski** Sacher Variation

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### RCM Big Give Christmas Challenge: One Gift, Twice the Impact

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If you've enjoyed today's event, we invite you to support the RCM's Scholarship Fund which creates life-changing opportunities for the world's most talented young musicians, regardless of background. There has never been a better time to support the RCM!

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## MUSIC IN THE MUSEUM

Friday 1 December, 12.30pm

Museum Gallery

**Berkeley** Sonatina for Guitar op 52 12'  
(1903–1989)

**Mark Dangerfield** guitar

**Him Chan** Poem 5'  
(b 2004)

**Him Chan** cello  
**Ian Lim** harp

**Haydn** String Trio no 6 for 2 violins and violoncello 11'  
(1732–1809)  
*i Scherzo: presto*  
*ii Allegro moderato*  
*iii Menuet*

**Haydn** String Trio no 1 for 2 violins and violoncello 14'  
*i Adagio*  
*ii Allegro*  
*iii Tempo du menuetto*

**Tom Wilson** violin  
**Helena Thomas** violin  
**Joshua Gray** cello

## Upcoming Events

### MUSIC IN THE MUSEUM

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ROYAL

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Junior Department  
Chamber and Symphony Orchestras Concert

7pm, Saturday 2 December 2023  
Amaryllis Fleming Concert Hall, RCM

Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloists, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Tuesday 19 December the Chamber Choir and Advanced Vocal Ensemble, together with a selection of instrumentalists, will present our annual Carols for Shoppers services at St James's Piccadilly and the Autumn Term concludes next Saturday with a Soloists' Concert at 11am in the Performance Hall and the RCMJD End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year nearly £240,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, John Curwen Society, Roger Quick, Saddlers' Company and the Sascha Lasserson Memorial Trust for their generous support.

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**Chamber Orchestra**  
Christopher Hiron *director*

<b>Dvořák (1841-1904)</b>	<b>Serenade for Strings in E major op 22</b>	27'
	<i>i Moderato</i>	
	<i>ii Tempo di Valse</i>	
	<i>iii Scherzo: Vivace</i>	
	<i>iv Larghetto</i>	
	<i>v Finale: Allegro vivace</i>	

*Interval 20 minutes*

**Symphony Orchestra**  
Jacques Cohen *conductor*

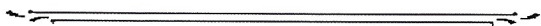
<b>Elgar (1857-1934)</b>	<b>Symphony no 3 op 88 (posth)</b>	58'
	<i>The Sketches for the Third Symphony</i>	
	<i>elaborated by Anthony Payne</i>	
	<i>i Allegro molto maestoso</i>	
	<i>ii Scherzo: allegretto</i>	
	<i>iii Adagio solenne</i>	
	<i>iv Allegro</i>	

## Dvořák Serenade for Strings in E major op 22

Prior to his career as a composer, *Antonín Dvořák* played viola in the Bohemian Provisional Theatre Orchestra and was a piano tutor before becoming organist at a church in Prague. These positions made him familiar with a diverse range of music which broadened his understanding of music, however he struggled financially. In 1874 Dvořák won the Austrian State Prize for composition and the prize money from this award alleviated his financial situation and allowed for the creation of a number of notable works, including his second String Quintet, fifth Symphony, first Piano Trió and the *Serenade for Strings*, which contributed to his growing international reception in the following years.

The *Serenade for Strings* is said to have been composed in only twelve days between the third and fourteenth of May 1875. It was premiered in Prague on 10 December 1876 by the combined orchestras of Czech and German theatres under Adolf Čech and was later published by Bote and Bock in Berlin. It is possible that Dvořák wrote this large-scale work for string orchestra as it would be less demanding than writing a symphony but yet still allow for his lyrical style of composition to be developed with a large force. The *Moderato*, opens with a divisi drone in thirds from the violas and an imitation cantabile melody between the second violins and celli, setting the mood for both the movement and the entire work. The movement is in an overall ABA structure, with a more light and detached B section creating contrast. The *Tempo di Valse* begins with a waltzing melody in the first violins accompanied by all other parts except the basses, which enter as the first violins divide in the second phrase. This movement, also in an ABA format, has a more expansive B section, which is developed before returning to A. The *Scherzo: Vivace*, is more jovial than the previous movements at a lively tempo. Opening with a cheerful melody mainly carried by the first violins but somewhat shared over the whole orchestra, Dvořák presents a theme which is subsequently developed in different tempi and moods. The *Larghetto*, is the slowest movement of the Serenade, with sweeping melodies and harmonies that create a striking moment of contrast between the initial three movements and the finale. The *Allegro Vivace* is the most lively movement, consisting of imitation between the first and second violins and the rest of the parts, featuring a descending theme in thirds which blends into a section of unity on quaver beats in the second violins, violas and celli. This theme is developed, among others and some material from the first movement, in a sonata-allegro form, creating a concise and memorable end to the *Serenade*.

Programme note by Ben Greenwood



## Elgar Symphony no 3 op 88 (posth)

*The Sketches for the Third Symphony elaborated by Anthony Payne*

Elgar's life was one of incredible success, earning him wide recognition as one of the greatest English composers. In the last years of his life he had begun to work on his *Third Symphony*, having been commissioned by the BBC. However, his death in 1934 left the work incomplete as a series of sketches. These sketches spanned 130 pages and were extremely fragmented – Elgar had written out only chord progressions or snippets of a melodic idea, which rendered the sketches alone unable to be performed. Additionally, it was his dying wish that “no one must tinker with it, I think you had better burn it”. Despite this, in 1972 British composer Anthony Payne came across the sketches and started to piece them together as a personal project, later backed by the BBC. Although this larger-scale reworking was opposed by the Elgar family and halted for many years as a consequence, the imminent release of the sketches from copyright at last led them to endorse the reworking in 1995. The completed symphony was premiered by the BBC Symphony Orchestra conducted by Andrew Davis on 15 February 1998.

The symphony is one of vitality and might, opening with a figure of sweeping octaves and fifths of Elgar's own writing. The jovial scherzo that follows was the first movement to be completed, as all melodic material is provided in the manuscripts as well as directions regarding structure from Bernard Shaw (friend of Elgar with whom he worked on the Symphony). Elgar wrote that the slow movement – *Adagio solenne* – “opens some vast bronze doors into something strangely unfamiliar”, before the symphony bursts into its final movement, to which Payne is given the most compositional credit as its material from the sketches was extremely sparse and vague. This symphony is the triumph of two composers of different generations, and for which Anthony Payne is owed the gratitude of having “rescued them [the sketches] from silence” (Colin Matthews).

Programme note by Helena Landis







Most of **Christopher Hiron's** playing career has been spent leading and directing chamber orchestras, including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras including the Ulster Orchestra, the Orchestra of St. John's Smith Square and the Brighton Philharmonic. He was a member of the

Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra of Great Britain for over twenty years, and also the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director

on several opera productions with a variety of companies, and is a passionate communicator, renowned for his unique ability to engage audiences in concerts. His compositions and arrangements, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*) and Tête-à-tête Opera (*The Lady of Satis House*). More recent commissions include his powerful oratorio *Creation* which received a huge ovation when it was premiered at the Barbican earlier this year. His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings and Transcriptions for Strings* (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata (ICSM)). A new CD comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet/Meridian) is due for release in February. Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the RCM where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at [www.jacquescohen.co.uk](http://www.jacquescohen.co.uk).

Symphony Orchestra Leader *Elsa Chung*  
Chamber Orchestra Leader *Lachlan Edwards*

**Violin I**

*Elsa Chung*  
*Lachlan Edwards*  
*Arabella Thornton*  
*Helena Landis*  
*Haolin Zhao*  
*Antonia Zadrag*  
*Katarina Calic*  
*Shreya Grover*  
*Mayle Velasco*  
*Hector Elwes*  
*Chloe Zhou*  
*Richard Eichhorst*

**Violin II**

*Finn Kjaergaard*  
*Catherine Bennett*  
*Peter Ryan*  
*Katherine Baker*  
*Anne-Mei Ong*  
*Eleanor McKenzie-Jones*  
*Rachel Cheung*  
*Miriam Grant*  
*Lixuan Wang*  
*Almond Zhao*  
*Aurelia Walker*

**Viola**

*Jamie Jones*  
*Jaren Zeigler*  
*Charlie Rose*  
*Nathan Agbesi*  
*Inga de Vegvar*  
*Katie Cheung*  
*Jessica Elliott*  
*Sophia Gonzalez Pereira*

**Cello**

*Megan Clarke*  
*Ola Kiezun*  
*Andrew Ah Weng*  
*Isabella Song*  
*Gabriella Zailer-Fletcher*  
*Inez Karlsson*  
*Eva Gowen*  
*Matty Oxtoby*  
*Fernando Lee*  
*Euna Oh*  
*Amy Prins*  
*Madeleine Murray*  
*Oscar Wang*  
*Gabriel Ward*  
*Chloe Dong*  
*Selina Zhang*

**Double Bass**

*Colin Kang*  
*Theo Moran*  
*Nathan Ng*  
*Lukas Hall*  
*Patrick Marks*  
*Allegra Tsang*  
*Doruk Oztosun*

**Flute**

*Cyrus Tahbaz*  
*Ellen Roff*  
*Amelie Sainsbury*  
*Rachael Leary*

**Oboe**

*Rhea Jo*  
*Oliver Brown*  
*Emilia Gahan*  
*Imogen Atkinson*

**Clarinet**

*Amalia Beeko*  
*Nina Linn*  
*Benjamin Bown*  
*Imogen Horrocks*

**Bassoon**

*Cailin Breslin*  
*Annabella May-Francis*  
*Smera Sachin*

**Horn**

*Noah Hall*  
*Polly Casey*  
*Polly Bishop*  
*Sinead Mcevoy*  
*Rachel Zhang*

**Trumpet**

*Archie Chettleburgh*  
*Lucy Butlin*  
*Livia Bayley*  
*Bronwen Roberts*

**Trombone**

*Ellie Curson*  
*Alex Holford*  
*Oscar Sangster*  
*\*Johnny Lovatt*

**Tuba**

*\*Sunny Anderson*

**Timpani & Percussion**

*Jesse Angeloro*  
*Tolga Mardin*  
*Luke Crown*  
*Toby Shephard-Blandy*  
*Hailey Wong*

**Harp**

*Jamaal Kashim*  
*Claudia Membery*

*Names in italics denote members of Chamber Orchestra*  
*\* denotes guest performer*

## **Orchestra Tutors**

**\* Stephen Bryant** Violin

**Karen Bradley** Viola

**Miriam Lowbury** Cello

**Vera Pereira** Double Bass

**\* Anna Hashimoto** Woodwind

**\* Philip Box** Horn

**Richard Ward** Brass

**Chris Terian** Percussion

**Cecilia Sultana de Maria** Harp

(\* = senior tutor)

## **RCM Junior Department**

**Miranda Francis** Head of Junior Programmes

**Gill Redfern** Operations Manager

**Molly Bevan** Administrative Coordinator

**John Mitchell** Performance Manager





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## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 2 December 2023, 3pm  
Performance Hall

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- 3.00 Duo (Laura Snowden *tutor*)  
Rory Zweimueller *flute* Snow Gibb *guitar*  
Celso Machado - Quebro Queixo 5.5'
- 3.15 Evelyn Yang *piano* (pupil of Yoko Ono)  
Schubert Impromptu in A flat major D935 no2 5'  
Chopin Mazurka in A minor op17 no4 5'
- 3.30 Elizabeth Guo *piano* (pupil of Danielle Salamon)  
Bach Prelude and Fugue in B flat book 1 of WTC 2'  
Coleridge-Taylor Impromptu 2'  
Debussy Arabesque no2 4'
- 3.45 Duo (Laura Snowden *tutor*)  
Teresa Kiang *violin* Orla Scoggins *guitar*  
Piazzolla Psicosis 7'
- 4.00 Guitar Ensemble (Laura Snowden *tutor*)  
Matheus Cartolari Zaccarias, Oli Mollett,  
Esme McPartland, Laura Snowden  
Jürg Kindle Techno 5'

4.07	Jamie Zweimueller <i>cello</i> (pupil of Robin Thompson-Clarke) Errollyn Wallen Dervish	6'
4.15	Catherine Bennett <i>violin</i> (pupil of Esther King Smith) Pejačević Elegie op34	4'
4.22	Hania Djimali <i>violin</i> (pupil of Esther King Smith) Seitz Student Concerto no1 <i>i Allegro momderato</i>	5'
4.30	Piano Duo (Maria Tarasewicz) Hoa-Tinh Le & Matthea Zhao Lutoslawski Paganini Variations	9'
4.45	Ellie McKenzie-Jones <i>violin</i> (pupil of Esther King Smith) Bloch Nigun from Baal Shem	7'
5.00	Sean Lau <i>violin</i> (pupil of Juliet Hughes-Rees) Mozart Violin Concerto no3 KV216 <i>i Allegro</i>	10'



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Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Gill Redfern *Operations Manager*  
Molly Bevan *Administrative Coordinator*  
John Mitchell *Performance Manager*



## MUSIC IN THE MUSEUM

Friday 8 December, 12.30pm

Museum Gallery

<b>Ysaÿe</b> (1858–1931) <b>Polina Makhina</b> violin	Sonata for Solo Violin in D minor 'Ballade', op 27 no 3	7'
<b>György Kurtág</b> (b 1926)	Az hit...	3'
<b>Britten</b> (1913–1976)	Tema Sacher	2'
<b>Berio</b> (1925–2003)	Les mots sont allés	4'
<b>Lutosławski</b> (1913–1994) <b>Him Chan</b> cello	Sacher Variation	3'
<b>Ravel</b> (1875–1937) <b>Annissa Gybel</b> violin <b>Him Chan</b> cello	Sonata for violin and cello M73 <i>i Allegro</i> <i>ii Très vif</i> <i>iii Lent</i> <i>iv Vif, avec entrain</i>	21'

## RCM SCHOLARSHIPS

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**ROYAL  
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**Junior Department  
End of Term Concert**

Saturday 9 December 2023, 2.30pm  
Amaryllis Fleming Concert Hall

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Chamber Choir	Joy Hill <i>conductor</i>	James Gough <i>piano</i>	
Caroline Shaw	The Children's Eye		6'
Toby Young	O Be Joyful		2.5'
Brass Dectet	Torbjörn Hultmark <i>conductor</i>		
Tobias Broström	Distant Horizons		10'
Upper Voices	Joy Hill <i>conductor</i>	James Gough <i>piano</i>	
Timothy Salter	Carol		1.5'
Richard Rodney Bennett	The Birds' Lament		2.5'
Judith Weir	Day By Day		4'
	<i>i Winter Garden (Basho) ii First Winter Rain (Basho)</i>		
	<i>iii Winter Solitude (Basho)</i>		
Wind Octet	Anna Hashimoto <i>director</i>		
Reinecke	Wind Octet in B Major op216		10'
	<i>ii Scherzo iii Adagio ma non troppo</i>		
Advanced Vocal Ensemble	Joy Hill <i>conductor</i>		
Christopher H. Harris	Bring Me All Your Dreams		4'
Ken Burton	A Prayer		4.5'
Siring Orchestra	Christopher Hirons <i>director</i> Anaiyah Kashim <i>tenor drum</i>		
Warlock	Capriol Suite		11'
	<i>i Basse-Danse ii Allegro Moderato iii Pavane</i>		
	<i>iv Tordion v Bransles vi Pieds-en-l'air vii Mattachins</i>		



## Chamber Choir

Sophie Bainbridge, Olivia Busslinger, Sophia De Reyes Mezbur, Chloe Dong, Eva Gowen, Imogen Horrocks, Rachael Leary, Annabella May-Francis, Esme McPartland, Claudia Membery, Emily Price, Amy Prins, Miranda Robertson, Isabella Song, Amy Towner, Antonia Zadrag, Gabriella Zailer-Fletcher

Akbar Ali, Ben Bown, Dominic Detre, Jamie Dickinson, Richard Eichhorst, Ben Greenwood, Jamaal Kashim, Finn Kjaergaard, Tristan McCardel, Oli Mollett, Charlie Rose, Toby Shepherd-Blandy, Edward Stancombe, Gabriel Ward, Haolin Zhao

## Brass Dectet

Archie Chettleburgh, Lucy Butlin, Livia Bayley, Bronwen Roberts *trumpet*  
Ellie Curson, Alex Holford, Oscar Sangster, Jonny Lovatt *trombone*  
Lucas Wan *horn* Tristan McCardel *tuba*

## Upper Voices

Mae Amin, Thomas Byrne, Niara Fell, Elm Hards, Juliet Hesse, Elara Jacobs, Katherine Jin da Silva, Clementine Luck, Methu Menuwara, Beatrice Murray, May Noble-Eales, Lucy Palfery, Lillia-Rose Pirie, Sophie Pugsley, Caitlin Reynolds, Bonnie Shaw, Alma Silvera, Lilico Ueno, Leah Wiseman, Isabel Woolf, William Yu

## Wind Octet

Oliver Brown & Rhea Jo *oboe*  
Amalia Beeko & Ben Bown *clarinet*  
Noah Hall & Polly Bishop *horn*  
Annabella May-Francis & Cailin Breslin *bassoon*

## Advanced Vocal Ensemble

Sophie Bainbridge, Olivia Busslinger, Harriet Cobb, Sophia De Reyes Mezbur, Emilia Gahan, Miranda Robertson

Akbar Ali, Dominic Detre, Ben Greenwood, Oli Mollett, Edward Stancombe, Gabriel Ward

## String Orchestra

Rory Zweimueller, Nirvana Che-Lai, Emma Seymour, Kazuki Kyo, Torry Jang, Dorcas Kok, Aidan Zhao, Sean Lau *violin I*

Natan Sarkar, Keira Asad, Katherine Jin Da Silva, Aaron Tian, Francesca He, Hania Djimali, Samvid Sridhar, Elyssa Kiang *violin II*

Isabella Ward, Imogen Bloom, William Yu, Julieta Gutierrez Portilla *viola*

Alma Silvera, Sami Uwahemu, Sam Lewens, Anna Lea Gonzalez Duba, Alex Cetateanu, Hugo Borrian, Anaiah Kashim, Cynthia Ung *cello*

Jacob Bailey, Ka Wing Yau, Amelie Greenstein, Youer Chen *double bass*

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*Miranda Francis Head of Junior Programmes*  
*Gill Redfern Operations Manager*  
*Molly Bevan Administrative Coordinator*  
*John Mitchell Performance Manager*



**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

## Junior Department Soloists Concert

Saturday 9 December 2023, 11am  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).*

Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.



Inez Karlsson <i>cello</i> Britten (1913-1976)	Suite no 1 op72 <i>Serenata and Marcia</i>	5'
Daniel Wang <i>piano</i> Haydn (1732-1809)	Piano Sonata Hob XV1 <i>i Allegro</i>	4.5'
Elena Tomey <i>violin</i> Bloch (1880-1959)	Baal Shem B47 <i>iii Simchas Torah</i> (Rejoicing)	5'
Livia Bayley <i>trumpet</i> Larsson (1908-1986)	Concertino <i>iii Allegro</i>	5'
Emily He <i>piano</i> Grieg (1843-1907)	Wedding March op65 no6	5'

Emilia Gahan *oboe*  
Dutilleux (1916-2013)

Oboe Sonata ii *Scherzo*

4'

Amy Prins *cello*  
Martinu (1890-1959)

Variations on a Slovak Theme

2 5'

Miriam Grant *violin*  
Kreisler (1875-1962),

Tambourin Chinois op3

5'

Matty Oxtoby *cello*  
Ginastera (1916-1983)

Punena no2

4'

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Many thanks to **Craig White** *piano*  
and to the following RCM/JD teachers:

Melissa Phelps, Yekaterina Lebedeva, Ani Schnarch, Torbjorn Hultmark,  
Juliana Koch, Robert Max, Lutsia Ibragimova, James Halsey

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**Miranda Francis** *Head of Junior Programmes*  
**Gill Redfern** *Operations Manager*  
**Molly Bevan** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*



**St James's**  
PICCADILLY

# **Carols for Shoppers**



**Tuesday 19th December 2023  
at 2.30pm & 5.30pm**

With a congregation in the church  
and live on YouTube

*Welcome to St James's Church. Whether you are with us in person or joining us online, you are very welcome.*

*Music performed by the Royal College of Music Junior Department Chamber Choir, Advanced Vocal Ensemble (AVE) and Vigala Singers, along with brass quintet and percussion, conducted by Joy Hill.*

*Organist: Benjamin Cunningham.*

*Music before the service begins is performed by organist Benjamin Cunningham.*

*Mince pies will be served in the church after the service, and all are welcome to stay.*

## **WELCOME AND INTRODUCTION**

### **CONGREGATIONAL CAROL**

[Tune: *Adeste fideles*; Fanfare for descant, organ and brass by David Willcocks; Words: John Francis Wade (1710-1786)]

**O come, all ye faithful,  
joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
come and behold him, born the king of angels:**

*Refrain:*

**O come, let us adore him,  
O come, let us adore him,  
O come let us adore him, Christ the Lord.**

**God of God,  
Light of Light,  
lo, he abhors not the Virgin's womb;  
very God, begotten not created:**



**Sing, choirs of angels,  
sing in exultation,  
sing, all ye citizens of heav'n above;  
glory to God in the highest:**

### **FIRST READING**

**Isaiah 9.2,6,7**

### **CHOIR**

**Hush! my dear**

Music: Gabriel Jackson; Text: Isaac Watts

### **SECOND READING**

**Luke 2.1-7**

### **CHOIR**

**The Children's Eye**

Caroline Shaw

English: Robert Louis Stevenson

Latin: Advent antiphon

### **THIRD READING**

**Luke 2.8-15**

### **CONGREGATIONAL CAROL**

[Tune: Winchester Old; Words: Nahum Tate (1652-1715)]

**While Shepherds watched their flocks by night,  
all seated on the ground,  
the angel of the Lord came down,  
and glory shone around.**

'Fear not,' said he (for mighty dread  
had seized their troubled mind);  
'glad tidings of great joy I bring  
to you and humankind.

To you in David's town this day  
is born of David's line  
a Saviour who is Christ the Lord;  
and this shall be the sign:

The heavenly babe you there shall find  
to human view displayed,  
all meanly wrapped in swathing bands,  
and in a manger laid.'

Thus spake the Seraph; and forthwith  
appeared a shining throng  
of angels praising God, who thus  
addressed their joyful song:

'All glory be to God on high,  
and on the earth be peace;  
goodwill henceforth from heav'n to earth  
begin and never cease.'

#### **CHOIR**

**Road to Refuge** (*First performance*)

Words and music by Errollyn Wallen

#### **FOURTH READING**

**Matthew 2.1-11**

## CONGREGATIONAL CAROL

[Tune and Words: John Henry Hopkins (1820-1891) alt.]

We three kings of Orient are;  
bearing gifts we traverse afar;  
field and fountain, moor and mountain,  
following yonder star.

*Refrain:*

*O star of wonder, star of night,  
star with royal beauty bright,  
westward leading still proceeding,  
guide us to thy perfect light.*

Born a King on Bethlehem plain,  
gold I bring, to crown him again,  
King for ever, ceasing never,  
over us all to reign.

Frankincense to offer have I,  
incense owns a Deity nigh,  
prayer and praising, gladly raising,  
worship him, God most high.

Myrrh is mine, its bitter perfume,  
breathes a life of gathering gloom;  
sorrowing, sighing, bleeding, dying,  
sealed in the stone-cold tomb.

Glorious now behold him arise,  
King and God and sacrifice;  
alleluia, alleluia,  
earth to heav'n replies.

## **CHOIR**

**O be joyful**

Toby Young

Anon. 15<sup>th</sup> cent. Trans. H. Brueckner (adap.)

## **FIFTH READING**

**John 1.1-14**

from the King James version

## **CONGREGATIONAL CAROL**

[Tune: Noel; Words: Edmund Hamilton Sears (1810-1876)]

It came upon the midnight clear,  
that glorious song of old,  
from angels bending near the earth  
to touch their harps of gold:  
'Peace on the earth, goodwill to all,  
from heaven's all gracious King!'  
The world in solemn stillness lay  
to hear the angels sing.

Still through the cloven skies they come,  
with peaceful wings unfurled;  
and still their heav'nly music floats  
o'er all the weary world:  
above its sad and lowly plains  
they bend on hov'ring wing;  
and ever o'er its Babel-sounds  
the blessed angels sing.

Yet with the woes of sin and strife  
the world has suffered long;  
beneath the angel-strain have rolled  
two thousand years of wrong;

and warring humankind hears not  
the love-song which they bring:  
O hush the noise of mortal strife,  
and hear the angels sing!

For lo, the days are hast'ning on,  
by prophets seen of old,  
when with the ever-circling years  
comes round the age of gold;  
when peace shall over all the earth  
its ancient splendours fling,  
and all the world send back the song  
which now the angels sing.

#### **ADDRESS AND PRAYERS**

2.30pm: The Revd Dr Ayla Lepine, Associate Rector

5.30pm: The Revd Lucy Winkett, Rector

*Concluding with the Lord's Prayer:*

Our Father who art in heaven,  
hallowed be thy name,  
thy kingdom come, thy will be done,  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil.  
For thine is kingdom, the power, and the glory  
for ever and ever.  
Amen.

*During the final two carols, a collection will be taken for St James's **Christmas for All** appeal. An opportunity for cash or tap donations will be passed around the congregation. £5, £10, £15 or more will make a huge difference to the work St James's does with people who need a listening ear, hot food or clothing at this time of year and will support music and arts education programmes too. Please also use the QR code on page 11.*

## **CONGREGATIONAL CAROL**

[Tune: Irby; Words: Cecil Frances Alexander, Michael Forster]

**Once in royal David's city  
stood a lowly cattle shed,  
where a mother laid her baby  
in a manger for his bed:  
Mary was that mother mild,  
Jesus Christ her little child.**

**He came down to earth from heaven,  
who is God and Lord of all,  
and his shelter was a stable,  
and his cradle was a stall;  
with the poor and mean and lowly,  
lived on earth our Saviour holy.**

**And our eyes at last shall see him  
through his own redeeming love,  
for that child so dear and gentle  
is our Lord in heav'n above;  
and he leads his children on  
to the place where he is gone.**

Not in that poor lowly stable,  
with the oxen standing by,  
we shall see him; but in heaven,  
set at God's right hand on high;  
when like stars his children crowned  
all in white shall wait around.

### **SIXTH READING**

**Good** by Donna Ashworth

### **CHOIR**

**Tomorrow shall be my dancing day**

Music: John Gardner; traditional words.

### **CONGREGATIONAL CAROL**

[Tune: Mendelssohn; Fanfare for descant, organ and brass by  
David Willcocks; Words: Charles Wesley (1707-1788) et al.]

Hark, the herald-angels sing  
glory to the new born King;  
peace on earth and mercy mild,  
God and sinners reconciled:  
joyful, all ye nations rise,  
join the triumph of the skies,  
with th'angelic host proclaim,  
'Christ is born in Bethlehem.'

*Refrain:*

*Hark, the herald-angels sing  
glory to the new born King.*

Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
late in time behold him come,

offspring of a virgin's womb!  
Veiled in flesh the Godhead see,  
hail, th'incarnate Deity!  
Pleased as man with us to dwell,  
Jesus, our Emmanuel.

Hail, the heav'n-born Prince of Peace!  
Hail, the Sun of Righteousness!  
Light and life to all he brings,  
ris'n with healing in his wings;  
mild he lays his glory by,  
born that we no more may die,  
born to raise us from the earth,  
born to give us second birth.

#### THE BLESSING

*Mince pies will now be served in the church, and all are  
welcome to stay.*





Together, this Christmas, we can make a real difference in the lives of people who are struggling. St James's Piccadilly and The Passage, a leading homelessness charity in Westminster, have joined forces to bring warmth, hope, and comfort to those experiencing homelessness in our community. Your support will provide shelter, hot meals and vital services during this cold season.

Please, today as you read this, open your hearts and donate to our Christmas appeal. Every single gift, large or small, makes a real difference to the lives of those experiencing homelessness across the festive season.

Your gift of £5 could directly provide a hot meal to someone experiencing homelessness, served in the church itself to anyone who needs it. Your gift of £50 will help provide free counselling, warm clothes, advice and support.

### **Ways to donate:**

Text ALL followed by your donation amount to 70490 to give that amount (e.g. ALL 10 to donate £10). Texts will cost the donation amount plus one standard network rate message.

Use one of the contactless giving devices located in the church. You may also see these in local shops and offices: please don't feel as if you can give only once....!

Visit the **Christmas for All** page on our website using this QR code:



## **Christmas 2023 at St James's Church**

### **Carols for All**

Saturday 23rd December at 1pm

Sing along with the St James's Singers and trumpet to get into the festive spirit. Tickets at [www.eventbrite.com](http://www.eventbrite.com)  
Search 'Carols for All'

### **Christmas Eve Carols**

Sunday 24th December at 4pm

The Christmas story with choir, trumpet and congregational carols.

### **Midnight Mass**

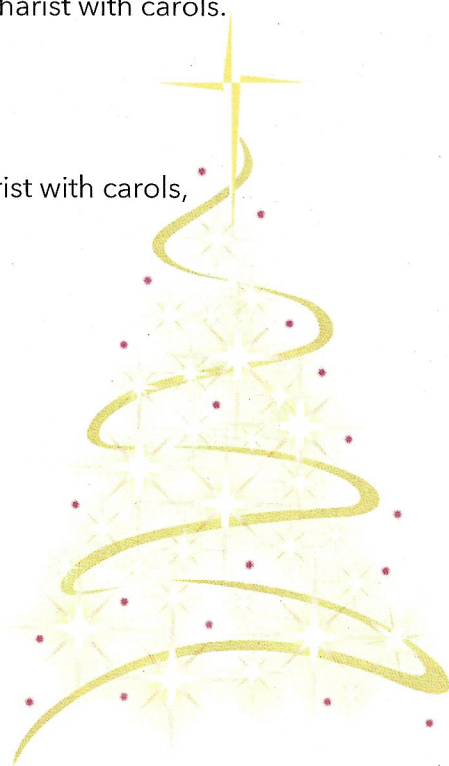
Sunday 24th December at 11.30pm

All are welcome to our midnight Eucharist with carols.

### **Christmas Day Eucharist**

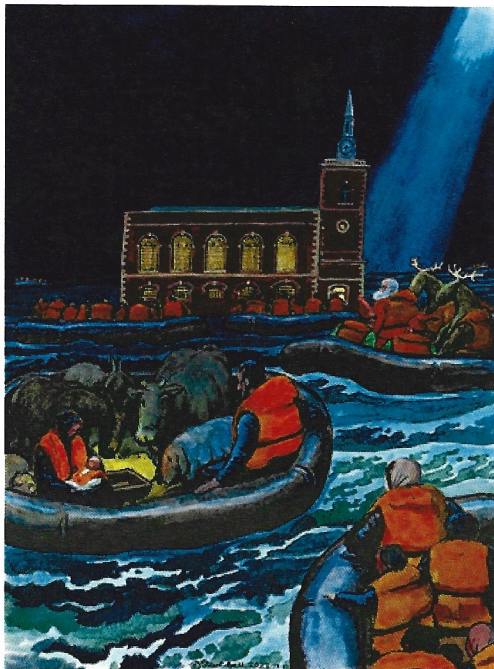
Monday 25th December at 11am

Join us for our Christmas Day Eucharist with carols, followed by lunch in the church.



## Exclusive prints by Guardian cartoonist Steve Bell

Please support St James's **Christmas for All** appeal today by buying an exclusive print, signed and numbered by the Guardian cartoonist Steve Bell.



The image, specially drawn for St James's shows the church as a place of refuge in perilous times, and the Holy Family as refugees fleeing persecution (cf Matthew 2.13-15).

A4 available for a donation of £45 or more. A3 £70 or more.

**Prints will be available to purchase after the service.**

## **BIOGRAPHIES**

### **The Royal College of Music Junior Department**

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape, providing a programme designed to prepare students for musical life in the 21st century and aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. Around 350 5-18 year olds attend the RCMJD every Saturday, where a typical day includes first and second study instrumental/composition lessons, orchestral, choral and musicianship training, and chamber ensemble rehearsals.

### **Organist: Benjamin Cunningham**

Benjamin Cunningham is Assistant Director of Chapel Music at Winchester College, and is the College's principal Organist. Benjamin was Organ Scholar at Westminster Abbey from 2016-18. Previously, Benjamin was Organ Scholar of Worcester College, Oxford, whilst reading for a degree in Music, and Chichester Cathedral. Benjamin has given a number of recitals, most notably at St Thomas, 5th Avenue, NYC, Westminster Abbey, St Paul's, Westminster, and Chichester Cathedrals, and Reading Town Hall. In 2017, Benjamin was a Young Artist at the Newbury Spring Festival.

### **Conductor: Joy Hill**

Joy directs the Royal College of Music Junior Department Choirs. She has worked extensively in music education with young voices and choirs and was awarded a Churchill

Fellowship for the study of choral conducting in Sweden. Previously Senior Lecturer, University College London IOE, teacher in the Academic Music Department at the Purcell School and member of the Centre for Performance Science RCM, Joy's work as a conductor, jury member and guest presenter, has taken her to such institutions as the Ionian University, Corfu, Yale School of Music, USA and the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary.

### **Vigala Singers**

Founded and directed by Joy Hill, the singers are alumni of the RCMJD Chamber Choir, are self-funded and named after Vigala in Estonia where the Chamber Choir sang in 2006. Having toured to New York and Washington and in Europe to Hungary, Italy, Sweden and the Baltic States, their projects form cultural bridges and include a joint commission by Gabriel Jackson with the Oslo Cathedral Choir and performances of music by Vaughan Williams and Kodály with the Hungarian New Liszt Academy Choir. In 2024 they have been invited to Italy to open the Spring Festival at the Basilica Santa Barbara and Mantua Cathedral.



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